

IN THIS ISSUE: THE MUSEUM ARCHIVES AND THE LIBRARY OF THE PARIS OPERA—by J. G. Prod'homme

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DR. J. FRED WOLLE

Conductor of the Bach Festival at Bethlehem, Pa., for the
Twenty-sixth Time on May 13 and 14



VICTOR PRAHL.

American baritone was heard in a program called *An American Expression of Song*, given at La Sorbonne. Last winter he made two appearances with orchestra. At one of the Students' Atelier Reunions in Paris, *Phoebus and Pan* was given in concert form under the direction of Mr. Prahl.



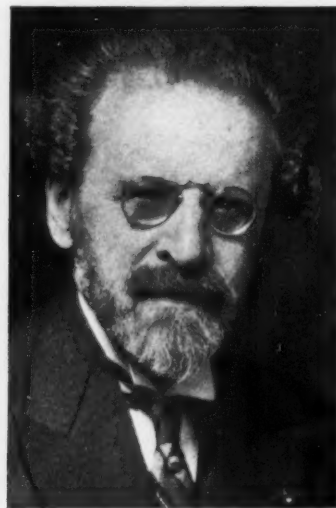
GRACE ANGELAU

left Europe recently to appear in mezzo-soprano roles with the J. C. Williamson Imperial Grand Opera Company of Australia.



NELLIE C. CORNISH

plans to devote a limited time next season to lecturing on various subjects connected with music, drama and business achievement. Miss Cornish is available until January 1, 1933 west of the Mississippi, and after that in the eastern states. She is under the management of Ernest Briggs.



LOUIS PERSINGER, FRASER GANGE AND SIGISMUND STOJOWSKI will conduct master classes in violin, voice and piano, respectively, at the Juilliard Summer School, New York, during the forthcoming session. (Persinger and Stojowski photos by Apeda.)



EDITH GAUDENZI

gave a musicale in her New York studio on April 22, at which a program was presented by her artist-pupils, Gloria La Vey and Elvira Helal, sopranos, and Charles Heywood, tenor.



HELEN GAHAGAN,

former Belasco stage star, will make her New York opera debut on June 24, singing the role of *Aida* in an open air performance of Verdi's opera at the Polo Grounds, under the direction of Maurice Frank.



RITA ORVILLE,

soprano, is preparing new programs for presentation next fall. She is to give her annual New York recital in November. (Photo © Elzin)



ADRIEN NEWENS,

head of the music faculty of Ithaca College, Ithaca, N. Y. (Photo by Wilson, Berlin)



FEODOR CHALIAPIN,

who has been called *The Singer of the People*, enriches his art in barrooms and bistros. The Russian basso returns to this country next autumn after four years' absence. (Wide World photo)

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Quality Versus Quantity — Prokofieff's Concerto and Schnabel's Sonata — Horowitz Captures Audience — Bruno Walter's Return—The Miracles Performed

By CÉSAR SAERCHINGER

LONDON.—Quantitatively the public musical life of London is reduced, thanks to seasonal, economic and political restrictions, to that of a country town. The number of recitals is negligible; opera (until the Covent Garden four weeks' "festival" begins) lives only in the homespun atmosphere of suburban people's theatres, and the more important series of concerts have all but one come to an early close, allowing supporters to contemplate the size of their deficits.

The one series of symphony concerts that still has a few weeks to go is that of the B.B.C. Orchestra, which, supported by the license fees of radio listeners, can resolutely pursue its development, undisturbed by the exigencies of the times. With its new and handsome Broadcasting House completed (containing concert and recital halls), the British Broadcasting Corporation begins to look more and more like the music monopoly that it is accused of being by all those who do not figure on its payroll.

It has, of course, resources which no other organization in England ever dreamed of having; it reaches out to a multitude scattered over the entire land, it competes for the ears not only of London, but of Manchester, Liverpool, Glasgow—and all cities where local orchestras and societies are struggling to maintain the local musical life. Being of the government, it is comparatively independent even of governmental restrictions.

These restrictions, with regard to the engagement of foreign artists, have actually been greatly exaggerated in the public mind. Few "mediocrities" have been refused ad-

mittance to the one European country which deducts income tax from the fees of its artistic visitors. But word has gone forth that there are no engagements for foreigners, hence the very foreigners who might be induced to give recitals on their own account (the up-and-coming young artists), have been scared away. The recital business, leading concert managers tell me, has been virtually killed.

PROKOFIEFF PLAYS HIS THIRD CONCERTO

If the quantity of concerts is down to low ebb, there is still a good deal of "quality" in the sense of musical interest. For instance,

Fort Worth Orchestra Concerts Are Sold Out for Next Season

Remarkable Success of Membership Drive May Make Box Office Sale Unnecessary

By E. CLYDE WHITLOCK

FORT WORTH, TEX.—Perhaps the most heartening musical happening of recent years was the complete success of the drive for the support of the Fort Worth Symphony Orchestra during the coming season. The orchestra has survived for seven years on precarious sustenance, mainly through the patronage of generous subscribers, but it is being seriously recognized in Fort Worth (as well as about the Metropolitan

one had the interesting experience of hearing two contemporary works for the piano, which gave plenty of scope to the critical axe. Serge Prokofieff's third concerto was played by the composer with the B.B.C. Orchestra under Sir Henry Wood, and Arthur Schnabel's only piano sonata (written in 1925) formed the *pièce de résistance*—in more senses than one—of a piano recital by John Hunt, one of Schnabel's English pupils.

What struck one about both these works—equal in age but standing at the opposite poles of creative endeavor—was how the "bite" has gone out of the modernistic dog. In the case of Prokofieff, the bark seems to have gone with it and it just gurgles and coos like a sucking dove. Its harmonic complications (old-fashioned people used to call them dissonances) impress one as purely decorative today, and his melodies, except for their occasionally polytonal character, might have been written by Bach. Like Hindemith's, this music is animated by a kind of centrifugal force which, once set going, never stops. It is rhythmically alive, scintillating, witty, pleasing and harmless.

It was brilliantly played by the composer, (Continued on page 24)

Virginia's Choral Festival Offers Interesting Programs

State Federation of Music Clubs and Music Teachers' Association Hold Annual Conventions During Same Week—Contest Winners Announced

By JOHN GEORGE HARRIS

RICHMOND, VA.—Surpassing in sustained interest any similar musical event in a generation, Virginia's State Choral Festival ended April 30. Richmond, the site of the

festival, was the meeting place of the Virginia Federation of Music Clubs and the Virginia Music Teachers' State Association. Both of these organizations held their annual conventions during the week, featuring their sessions with contests open to students. The week's activities were also augmented by a gathering of governors from about thirty States, whose meetings culminated in a visit from President Hoover.

The State Choral Festival is largely the creation of John Powell, Richmond's towering musical and organizing genius; the work of managing the purely local affairs of the conventions falling on Mrs. Channing M. Ward, outstanding local musical leader, and her committee of assistants. Both State and local arrangements were creditably managed and the week may be characterized as a splendid success.

On April 25 a program by Richmond artists was given at the John Marshall Hotel auditorium. This opening was marked by a fine showing of local musical resources. (Continued on page 29)

Sydney Rayner Signs Again

PARIS.—Sydney Rayner, American tenor, signed a new contract with the Opéra Comique, to terminate in October, 1933. This is his third contract with this institution. It is a rare honor for a foreigner to have such an agreement with a French national theatre.

Leonard Lieblich Sails

Leonard Lieblich, editor-in-chief of the Musical Courier, sailed for Europe, May 5, on the SS. Bremen. He will visit various capitals and return to New York the middle of June.

POLAND'S MUSIC FOR OLYMPIC GAMES

WARSAW.—Michał Kondracki, one of the leading composers of the younger Polish generation, was awarded the first prize in a symphonic contest for his symphonic poem, *The Soldiers*. The Polish committee for the Olympic Games in Los Angeles has entered the work for the International Olympic contest and sent the score to America. M. G.

Gigli Protests to Gatti-Casazza

Beniamino Gigli, tenor of the Metropolitan Opera, sent the following letter to Giulio Gatti-Casazza last week:

"A statement to the American people: 'I returned my contract to the Metropolitan Opera House fully aware of so renouncing all of the rights which that contract gave me.

"I did that so that nobody could think that purely financial reasons prompted me to leave the Metropolitan where I spent the best twelve years of my artistic life.

"I know very well that with this gesture I have deprived myself of the only weapon which could have been used by me to claim the financial compensation granted to me up to 1935.

"I have no regret and no apology to make, for many intimate and complex reasons, which would be useless as well as unpleasant to explain in detail. My dignity as an artist would not permit me to remain any longer.

"Feeling deeply the sad condition that confronts today the operatic theatre in particular, the crisis of the Metropolitan, I was ready with my fellow artists to contribute a substantial part of my earnings to alleviate the burden of the management.

"But when my sincere offers were met with conditions and impositions which would have diminished my dignity as a man and as an artist, I preferred to follow the only straight and clean path; never to bargain with one's self-respect.

"I leave the Metropolitan with a tranquil conscience, but with sadness in my heart. I did not give only my voice to the audiences of the Metropolitan, but my soul, and the public did not reciprocate with mere dollars, but also with sincere affection.

"The Metropolitan has not been my workshop, but rather the temple where I lived in spiritual communion with the thousands of listeners.

"No one wishes more than myself that the marvelous institution, the Metropolitan, which has done so much for art and artists, will weather the storm of this crisis and continue to remain in the life of not only New York but of the whole world, the noblest and best exponent of operatic art."

In reply Mr. Gatti-Casazza said that he "immediately accepts the surrender of Mr. Gigli's contract when tendered." Another letter received by Mr. Gatti-Casazza was from thirty-two members of the Metropolitan Opera Company who reasserted their loyalty to him and the institution and took exception to the action of Gigli.

NBC Artists' Service Reduces Salaries

NBC Artists Service, George Engles, director, has announced that all artists must follow the lead of members of the Metropolitan Opera Company in accepting reductions in fees. Mr. Engles stated further that all new contracts entered into by the organization will be on a basis of salaries which can be maintained profitably under existing conditions.

"Those who are farsighted enough to bow to the inevitable," Mr. Engles added, "will gain in the end and are already finding wisdom in their action reflected in an increasing number of engagements."

Jeritza With Metropolitan

All rumors about Mme. Maria Jeritza and her relations with the Metropolitan Opera are set at rest by Giulio Gatti-Casazza, who announced last week that the popular soprano has contracted to reappear next season as a regular member of the opera house cast.

BRUNO WALTER DENIES MUSIC "CRISIS"

Bruno Walter, guest conductor of the New York Philharmonic last winter, was interviewed recently by the Neue Freie Presse of Vienna. Among other things of prime interest, Mr. Walter said the following about present world conditions in music:

"I think the word 'crisis' is used much too often in connection with the art life of today. I am no pessimist. Of course, it is true that art is feeling the effects of the general crisis. But the situation is not nearly so bad as is assumed. The real reason for this widely disseminated opinion is to be found in the circumstance that art always has been the centre of general interest and that therefore the manifestations of the crisis in artistic offerings are much more striking.

"Right now the individual longs for the enjoyment of art, of music. Indeed, he probably longs for it more than ever. Certainly, the experiences of the war and the effects of the post-war period have left their traces upon the world of art. But this doesn't justify the assertion that the results haven't also exercised a beneficial influence upon artistic creation. I don't believe there is any crisis in art in general and I believe still less in a crisis in music in particular."

Cleveland Receives Metropolitan Opera With Enthusiasm

Capacity Audiences Cheer Favorite Singers—Season a Financial Success

By ROSA H. WIDDER

CLEVELAND, OHIO.—Deep in the affection of Cleveland and all Northern Ohio is rooted the feeling of admiration for that array of artists brought us annually by the Metropolitan Opera Company. Even the much discussed and greatly in evidence "depression" was defeated and relegated to the background in order to make room for 34,000 enthusiasts who heard four performances of outstanding artistic merit. Financially, the season was a triumph, and a continuation of annual visits is assured. Instead of the customary eight operas only four were presented. This was perhaps the first time in their nine consecutive visits that the company has presented three French operas, and the first time that no Verdi opera was in the repertoire.

Perhaps the greatest ovation was accorded Manon (Bori) and Des Grieux (Gigli) for their exquisite duos and solos. Seldom have we heard *La Réve* aria so artistically sung; Gigli quite surpassed himself. Bori brought down the house. The supporting cast was (Continued on page 12)

Mme. Gadski's Family Convalescing

BERLIN.—Captain Tauscher, husband of the late Johanna Gadski, and their daughter, Mrs. Lotte Busch, have just left the Martin Luther Hospital, Berlin, after convalescing from the motor accident which killed the celebrated Wagnerian prima donna when a car driven by Mrs. Geraldine Bangs (who also suffered severe injuries) collided with a street car. Mrs. Busch has sent a detailed letter to all the American friends of the family, describing the happening, and thanking them for their written, cabled, and floral expressions of sympathy. T.

THE MUSEUM, ARCHIVES AND LIBRARY OF THE PARIS OPÉRA

By J. G. PROD'HOMME*

Director, Archivist and Librarian of the Paris Opéra

(TRANSLATED FROM THE FRENCH BY IRVING SCHWERKÉ)

THE Paris Opéra, as it stands today, owes its origin to an attempt at assassination. The evening of January 14, 1858, the singer Massol was having his benefit performance. The Emperor Napoleon III and his court were to attend. Paris society was all aglow with excitement. But tragedy was waiting for the royal party. Orsini and his bombs! The imperial carriage was literally pulverized. Something like seventy-six projectiles were thrown. Miraculously, no human life was lost and only a horse was killed. Three of these historical bombs are conserved in the Opéra Museum.

This all but fatal incident determined Napoleon III to order the building of a new Opéra with safe approaches, an edifice which should be amply set off and which should have its principal façade on the Boulevard des Capucines. By Imperial decree, September 29, 1860, the new Opéra was declared a work of public utility, and

settings and costumes of the time of Lully, and of the modern period from Robert-le-Diable (1831) down to Sylvia (1876). Costume designs from Berain to Lacoste (original costumer of Sylvia), and a vast quantity of autograph-manuscripts, old and modern theatrical bills and circulars, portraits and souvenirs of composers and performers, were also exhibited.

All this material had hitherto been on view in that part of the Opéra now known as the Opéra Museum, and opened as such on October 18, 1881. Another important "event" in the annals of the Parisian theatre also took place that evening. Between the first and second acts of Gounod's *Le*

part of the "stuff" that goes into the making of an opera or ballet, for, as late as 1870, ballets were rehearsed to the accompaniment of two violins, since replaced by the piano. Among its treasures, the Opéra Library possesses the autograph copy of the reduction for two violins of the *Bacchanale* of *Tannhäuser*, made in 1860-1861, by Wagner.

MATERIAL MATTER

In the Archives the administrative, executive, legal and "business" papers are conserved. Many losses have occurred in those records in the course of time, though from the beginning of the 18th century on they are unbroken. These various documents are of manifold interest and value, presenting, as they do, a complete documentation of the history of the theatre and a rare source of information on the customs and manners of society during the last century of the old regime.

In addition to the foregoing, in which the history of the works performed and of the people associated with them (directors, authors, composers, singers, orchestra players, dancers, etc.) are incorporated, there are thousands of bookkeeping ledgers and business papers giving the financial story of

was Charles Truniet, or as he called himself, Charles Nutter. The fact that, in the course of his career, Nutter collaborated in the authorship of over three hundred plays and opera librettos, did not prevent him from being an exemplary archivist in every sense of the word. Assisted by the erudite musician, Theodore de Lajarte, Nutter proceeded to the arrangement and classification of all the documents and music conserved in the then Imperial Academy of Music. Incomplete files were augmented by copies which he had made of documents in the National Archives, the Archives of the Department of the Seine and of those of the Prefecture. As the Seine and the Prefecture Archives were destroyed in 1871 by fire, the copies now in the Opéra collections have inestimable value.

THE COSTUME DATA

The history of costuming is another rare feature of the Paris Opéra Museum and Library. There is a unique exhibit, giving an unbroken reconstruction of costuming from Berain down to 1931. This department, which is completed by an admirable collection of publications on styles and fashions beginning with the 18th century, is utterly fascinating and evocative. Many of the prints in this collection are, for the class they represent, the rarest in existence. Original 18th century designs and drawings, made for the King's ballets, as well as designs of succeeding epochs, by Boucher, Boquet, Betherem, Menageot, Louis-Evariste-Fragonard, Hippolyte Lecomte,



The Grand Opéra, Paris.

after bids had been received and considered, the construction of the gorgeous "monument" was awarded to the Parisian architect, Charles Garnier.

Work was begun in August, 1862, but was indefinitely interrupted by the war of 1870. A disastrous fire in the rue Lepeletier, October 28, 1873, decided the Government to carry on the enterprise in spite of everything, and fourteen months later, January 5, 1875, the Opéra was inaugurated. Certain portions of the building, however, remained for later completion; for instance, and strangely enough, the Emperor's Pavillon, which had been created especially for the purpose of avoiding incidents like the bombing of 1858. The Emperor's Pavillon, intended for the use of a sovereign, has, to date, received only two crowned heads: Czar Nicholas II and King Edward VII.

In 1877, the Parisian newspaper, *Le Temps*, commenting on the uselessness of this vast portion of the Opéra, with its entry and exit for carriages, its imperial eagles and spacious rotunda, made the following suggestion: "It is possible, that, in view of the form of this pavillon, it can be made to render signal service to the public. In it can be installed the wonderful musical and theatrical library of the Opéra, as well as its priceless collections of engravings and costumes; all to be entrusted to the care of an archivist-librarian to be appointed by the Minister of Fine Arts."

The suggestion was followed and, little by little, and without lavish expenditure, Paris was enriched by a public library and museum that are now unique in the world: the Museum and Library of the Paris Opéra, specializing in musical and theatrical history.

THE MUSEUM OPENS

The World's Fair of 1878 gave impetus to the project, for it witnessed the first showing of exhibits which were later to become the nucleus of the now famous Museum of the Opéra. There were models of the Antique Theatre of Orange; of a mystery play, *The Passion*, given at Valenciennes, in 1547; of the historical Hotel de Bourgogne, so important in the evolution of the French theatre; of former opera auditoriums, like the Palais-Royal and the Tuilleries; and of the Opéra-Comique as it was in the eighteenth century.

There were also reproductions of stage

*J. G. Prod'homme is also a writer (books on Beethoven, Berlioz, etc.) and the translator of all Wagner's writings and texts into French.

Tribut de Zamora (the opera of the soirée), electric lighting made its first appearance in a Paris theatre. Lighting by gas, however, was not definitely eliminated from the stage until some time later.

Shortly after this double inauguration, the Opéra Library, in the Rotunda of the rue Auber, was also opened to the public, and has continued ever since to be the home of the archives and of all the musical material of the Opéra.

TREASURES OF THE MUSEUM

No theatre in the world, it is safe to say, possesses such venerable, priceless and voluminous archives, as the Paris Opéra. They represent an unbroken musical tradition of almost three centuries. Though the Academy of Music, which Louis XIV founded in 1669, has been successively Royal, Imperial and National, the political regimes of France have never interfered with its accessibility to the public. Neither have revolutions, wars, conflagrations nor public calamities ever suspended its activity. The longest period of interruption it has known was in 1914-1915.

In the 260 years of its history, the Paris Opéra has been lodged in thirteen different houses. With but one or two exceptions, these buildings have all passed into oblivion, though by a strange Fate or Destiny, the works given within their walls are still extant. For the Opéra Archives and Library possess the scores, orchestral, vocal and choral parts of every opera, ballet, cantata, oratorio, religious and patriotic work that has been given by the Paris Opéra from the day of its creation down to the present moment. A record which no other theatre in the world can rival.

The mounting of a drama or comedy is a comparatively simple matter; the staging of an opera, on the contrary, is an extremely complicated affair requiring a great and cumbersome amount of material. When it is recalled that the packages of material for one opera alone, particularly those of modern vintage, occupy two or three yards of space on the store-room shelves, the bulk of the Opéra Library's vast collection assumes astonishing and almost incredible proportions. An opera score, be it an autograph or a printed copy, usually consists of five or six volumes. Then there are the piano and vocal scores and the innumerable choral parts used in rehearsals, the parts for the orchestra players, and finally the parts for the ballet masters and trainers. These latter are a truly curious



Wide World photo

An exposition hall, Paris Opéra Museum.

each and every work presented. The registers are full of curious data. For instance, they contain the names of all the subscribers to the Opéra during more than a century. The address of each patron, indication of the seat he occupied and many other interesting notes are documented. For the years 1728 to 1789, information of this kind is particularly complete, in view of the fact that Opéra subscribers were then obliged to "contract" for seats through a lawyer as intermediary, a method which necessitated their giving a thousand and one biographical and genealogical details, all interesting and extremely useful to the modern researcher.

The first archivist (appointed in 1865, when the "new" Opéra was still being built)

Louis Boulanger, Lepaulle, Eugene Lami, P. Lorimer, Albert Fremiet, Eugene Lacoste, etc., permit of a perfect reconstruction of practically the entire repertoire. And as there are also models of the stage settings of all the works given since 1875 (and of some before that year), many of these costumes may be conceived in the picture in which they first were worn. This section of the Opéra collections is constantly consulted by stage managers and directors, cinema directors, coaches, scenery painters, students, and occasionally even by singers desirous of forming a notion of costuming in a given epoch and of the background against which the various personages moved. Last, but not least, this section

(Continued on page 27)

THE VISUAL APPRECIATION OF MUSIC

By N. D. DUNLEA

COMING home from the public library, I was lucky enough to get a seat on the street car. So I dipped into the books and music I had borrowed. Of the two, I found that the music was the more interesting reading. The thought occurred to me: Can we, as civilization progresses, develop a greater visual appreciation of music?

Of course, I do not mean the charm of gazing upon a lovely soprano, or of a child prodigy with a violin tucked under his chin, fascinating as both pictures may be. I do mean, can we learn to read a piece of music, solely with our eyes, and enjoy it?

It might be too much to expect that we should "hear" music as distinctly or as easily with our eyes as with our ears. The musical performer who is accustomed to using his voice, his hands, fingers, or feet in sounding music doubtless would miss half the joy of musical expression. Yet it is the music lover who can perform, or at least read musical notation, who probably can enjoy music, visually, the most readily.

The good sight-reader of music (with absolute pitch) can instantly hear the correct tone upon seeing the note that represents it. The individual who can even approximately "hear" tones by looking at the written notes is the one who can enjoy music visually. He can see how it will sound in his mind's ear.

From poet to philosopher, we talk much about the mind's eye. And by plans, dreams and "having vision," we prove that we can see what is not actually before the eye, at the moment. Imagination enables the fictionist, for example, to see with the mind's eye. Because of both memory and a creative faculty that contrives new combinations, the mind's eye sees sufficiently for the writer to write without any actual character or scene before him. The painter may paint likewise without a visible model—though preliminary sketches may be the foundation of his mental picture. Writer, painter, sculptor, architect, mechanical genius all strive to actualize what they first see with the mind's eye. This faculty of "seeing" before production is what enables the creative person to enjoy dreams in waking hours. The "glory and the dream" is often more real to the creator than the concrete result is to the world. Robert Reynolds, author of *Brothers in the West*, was recently quoted as saying: "The material is greater than the hand that fashions it, the dream more potent than the imagination it controls."

Mark Swan, playwright, declares: "A composer *thinks* in terms of beautiful sounds: he conveys these to others by means of which they can hear."

The point in the two quotations is that all creators "hear" and "see" their work mentally, before it becomes the concrete result that the world hears and sees with the ear and eye. Yet all of us in some degree can see with our mental eye. If we cannot see or imagine new scenes, we can recall familiar ones, out of sight, we can "hear" voices that have died, because we have memory.

HOW TO TRAIN "SEEING"

And it is not necessary to be a composer to "think" music as well as hear it by the usual ear method. Educators are more and more laying stress on the visual type of education. Even the music teacher finds that the ear-minded child whose parents proudly boast "he has an ear" will not progress so fast or so far, in the long run, as the child who is also visual-minded. The ear-minded child will depend so largely upon his ear that he is lazy with his eye, which is the great conveyor to the brain.

For a time movies seemed to foster the development of the eye. Certainly, he who sat must read rapidly to catch the flickering news items. In the meantime, the radio has seemingly favored the ear-minded. Yet every listener is compelled to visualize the performer, and often a scene, so the mind's eye will steadily learn to see better. The radio listener cannot as often or as easily, however, check the accuracy of what he has "seen" over the radio, as the music reader, who can sound a tone on some instrument, if only his own voice, to learn if he has heard correctly with his mental ear.

A visual as well as an ear-appreciation of music undoubtedly has possibilities. Perhaps there would be more composers or creators of music if we learned to hear with our mind, as well as with our ears. As surely as we can hear a long forgotten church bell or recall a concert number, a melodious speaking voice, the murmur of

pinetrees, a mocking bird's trill, we can "hear" with our minds!

Try looking at a simple melody, preferably something that is totally unfamiliar, and find out how much you can hear of it, without humming or whistling it. The latter aids are mere habits. Then if you cannot approximate how it will sound, hum some of "the tune" or sound the notes you fail to summon in imagination, on the piano if convenient. A little practice will surprise you in learning to hear music by simply looking at the written notes. It was Robert Schumann who advocated perfecting the accuracy of the ear by comparing musical sounds heard anywhere with an instrument, to determine exact pitch. Comparison of imagined sound with real sound, in music, develops the mental ear just as surely. Many a concert performer "goes over" the score mentally and hears it before a note is sounded.

It is more difficult to hear a chord in its entirety, of course, than a single note. But practice and experiment if persistent and regular will develop the mental ear. Certain much used chords can be called to the mind's ear by even the most amateur musician. The tonic chord, or the Plagal cadence can be imagined in sound by any beginner in the study of harmony.

But the visual appreciation of music is not suggested as much for the professional musician as the average music lover. It will help him to sight-read better. And just as we translated Julius Caesar into English and back again into Latin, it is possible to imagine how the music we actually hear with our ears, looks in musical notation. This not only develops a still greater knack of visualizing music with the mind's ear, but also develops mental agility.

Many musicians find reading music, when first learning to perform it, like learning a

language. After much apparently fruitless looking at musical notation, it suddenly, like a language, needs no translation. This capability, built up by study of written symbols, can be developed further by simply "hearing" the music with the mind. It does not require to be translated into sounds only made manifest by performance on some musical instrument.

We all know that the beginner learning to read print, reads aloud at first in laborious fashion. The sound of the voice evidently means that the ear aids the eye in conveying the idea to the brain. As the reader gains technic, he can read the printed word and without translating it first into sound, convey it directly from the eye to the brain. It is only the illiterate who persists in babbling or whispering the printed words as he reads his newspaper. This illustrates how much more directly we could convey music to the mental ear if we were trained.

ADVANTAGES OF ABSTRACTION

Similarly, many learn to read a letter at a time and then progress to words and sentences. The same method is possible in learning to appreciate music visually. If we must crawl before we can walk, we can learn to hear a single note in our mind, without sounding it. Then we can learn to hear combinations of notes; the chord being comparable to the word, and the printed sentence to the phrase, in musical notation.

If we could sit down and read a symphony or opera as we now read a novel or play, we could say we had a true visual appreciation of music. The symphony conductor who spends his summer reading new scores for winter programs doubtless has this more highly developed visual-auditory sense. Beethoven, pitted for being unable to hear his own greatest compositions composed after he became deaf, heard them in his mind.

What pleasure, some may ask, in "hearing" music, without sounding it? This is decidedly an enjoyment of an abstract form of music. But what civilization needs is more imagination, for imagination is a pontoon, across which proved facts presently march along the path of progress. With more imagination we would come nearer to practical solutions of both personal and world problems. Anything, therefore, that develops the imagination is useful in improving our thinking machines. Not only Einsteins would in future be adept in abstractions. Those who do not fancy higher mathematics may be fully as intrigued with this mental enjoyment of music, as with a cross-word puzzle.

Much could be said about the narrowing down of our senses that civilization has brought about. Almost any animal has a better sense of touch or smell than we humans. But what have we gained in improved mental faculties? We have built instruments to see and hear better, but what have we done to improve our ability to think more? Not to mention the deaf, the imprisoned of those remote from even radio, there is pleasure and profit in developing the mind along musical lines. Neither is the end in sight for those extra brain cells and the discoveries possible when we can "hear" better with our minds. It is just as pleasant for the mind to summon up the sound of the note G through a symbol, as to recall how blue looks, at the sight of the letters which spell blue. One fact is encouraging—the more we enjoy music with our ears, the better trained we are to hear it with correct vividness in our mind.

But if there is no pleasure for you in hearing how something new in music sounds by just looking at the notes, do not experiment.

Instead, when you go to the music store or library and get something composed by Bartok, Cowell, Delius, Goossens, Ireland, Ravel or Stravinsky, hum it aloud, or wait until you can play or get some one to play some instrument for you. But if you already have the habit of "glancing through a piece" before you attempt to perform it, try sitting down in a fireside chair and enjoying music by simply reading it to yourself. With no piano or violin, in fact no musical instrument, see what harmonies written down for you can be caught by the wonderful instrument of the human mind.

In these days of anti-noise campaigns, those around you may well encourage you, when they realize that you are enjoying Chopin's Military Polonaise with your mental-ear, though not one crashing chord breaks the silence around you and your easy-chair.

THE REAL GIPSY MUSIC

By MARGARET SEATON

TO clearly understand and interpret Gypsy music we must first learn of the character and life of the Gypsies themselves. They are primarily a wandering folk. Therefore it is to be expected that their music will include the minstrel and folk songs of all Europe and Asia.

They are scattered over every European land, over the greater part of western Asia and Siberia, are found in Egypt, on the northern coast of Africa, in America, and even in Australia. Those who have lived among the Gypsies say that their religious views are a strange medley of local faith and some old world superstitions which they have in common with the nations they visit. Among the Greeks they belong to the Greek Church; among the Mohammedans they are Moham-

medians find their exact counterpart in Roumanian and modern Greek, and often read as if they were direct translations from those languages.

They love display and Oriental showiness, bright colored dresses, ornaments, bangles, etc. Red and green are the colors most favored by the Gypsies in the East. Along with a showy handkerchief or some shining coins round their necks they will wear torn petticoats and no coverings on their feet. The Gipsy of today is no longer what his forefathers were. The assimilation with the nation in the near East and the steps taken for the suppression of vagrancy in the West, combine to denationalize the Gipsy and to make "Romani Chib" a thing of the past. That is why for the spirit and life of the



ESCUERO AND HIS PARTNERS
in an exposition of a Spanish Gipsy dance.

medans; in Roumania they belong to the National Church. In Hungary they are mostly Catholics, according to the faith of that country. They have no ethical principles and they do not recognize the obligations of the Ten Commandments. There is extreme moral laxity in the relations of the two sexes, and on the whole they take life easily, and are complete fatalists. Not distinguished for physical bravery, the roles of the fool and the jester are played by them in the popular anecdotes of Eastern Europe. There the poltroon is always a Gipsy, but he is good-natured and not so malicious as those Gypsies who had endured the hardships of outlawry in the west of Europe.

In general their beliefs, customs, tales, etc., belong to the common stock of general folklore, and many of their symbolical ex-

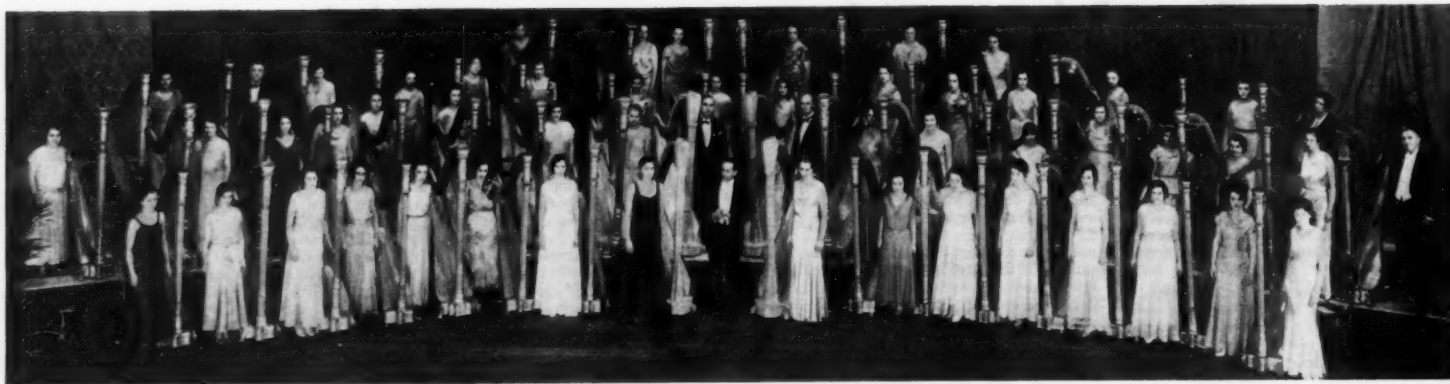
pressions find their exact counterpart in Roumanian and modern Greek, and often read as if they were direct translations from those languages.

The Gypsies are famed for their music and its unsurpassable performance by them. The players used to belong mostly to the class who were originally serfs, and retained at the courts of the boyars for their special talent in reciting old ballads and love songs and their deftness in playing, notably the guitar and the fiddle.

The former was used as an accompaniment to the singing of either love ditties and popular songs or more especially in recital or heroic ballads and epic songs; the latter for dances and other amusements. They were the troubadours and minstrels of Eastern Europe. The largest collection of Roumanian popular ballads and songs was gath-

(Continued on page 23)

IN NEXT WEEK'S ISSUE: TURNING MUSICAL HISTORY INSIDE OUT—by David Ewen
CAN MUSIC BE MECHANIZED?—by Helen Redington



THE TWELFTH ANNUAL NATIONAL HARP FESTIVAL

held in Syracuse, N. Y., April 16, at Lincoln Auditorium, organized by the Syracuse chapter of the National Association. In the center of the first row is Carlos Salzedo, president of the National Association. At the extreme right is Van Vechten Rogers, vice-president. At Mr. Salzedo's right is Grace Weymer, president of the Syracuse chapter and festival manager; at his left, Eleanor Shaffner, president of the North Carolina chapter; standing back of Mr. Salzedo, Melville Clark, treasurer of the National Association; behind Miss Shaffner, William Place, founder of the National Association; at Mr. Place's left, Vivian Place, president of the Worcester (Mass.) chapter.

Westminster Choir School to Move to Princeton, N. J.

The Westminster Choir School, an institution for the training of directors of church music, which has been situated at Ithaca, N. Y., will remove to Princeton, N. J., next autumn, according to an announcement made recently. Arrangements for "relations of academic reciprocity" between the school and Princeton Theological Seminary are progressing, and Princeton University, through the Rev. Dr. Robert Russell Wicks, dean of the chapel, has granted the use of the new chapel building for the special services and festivals of the Westminster Choir School.

The school is affiliated at present with Ithaca College. It has a faculty of fifteen and a student body of 125 men and women. Its coming to Princeton will add another to the group of institutions of higher learning in this vicinity, including Princeton University, Princeton Seminary, Rockefeller Research Institute, St. Joseph's College, besides a half-dozen preparatory schools. The Westminster School is headed by Dr. John Finley Williamson. Its alumni are in posts in many parts of this country and in foreign lands, and its work includes the Westminster Choir, whose sponsor is Mrs. H. E. Talbot, of Dayton, O.

The decision to move the school to Princeton was made, according to the announcement, because of the "unusual cultural and educational advantages which are offered by the proximity of Princeton University and Princeton Seminary and the possibility of cooperation with both institutions." The school will have no academic nor financial connection with either of these, however, but will continue to function as a separate academic unit. It will operate under its own charter, offering, as at present in Ithaca, a four years' course of study in music and religion, leading to the degree of Bachelor of Music.

The large parish building of the First Presbyterian Church of Princeton will be used for classes and the church auditorium, for daily services and choral and organ recitals. Dormitory quarters for students will be secured in town until plans are completed for a permanent residential unit.

Relations of academic reciprocity between the Westminster Choir School and Princeton Theological Seminary are being considered (according to J. Ross Stevenson, president of the latter institution), whereby students in either school may attend courses of study in the other, thus enabling members of the choir school to take work in

English Bible and religious education, and students at the seminary to take courses in hymnology and church music. It also will make possible the wider use of the Benson Hymnological Collection in the seminary library.

Princeton University has made the new chapel available for the use of the school, for choral services of various types. In cooperation with Dean Wicks, plans are now being made for regular Sunday afternoon vesper services during the college year, giving the choir school a field for experimentation in liturgies and church music. Special services will also be arranged from time to time; and Handel's Messiah, the Bach Mass in B minor and The St. Matthew Passion, will be presented annually. The annual spring festival of the school, named in honor of Mrs. Talbot, will also be held in Princeton, some of the gatherings taking place in the University Chapel and others in Palmer Memorial Stadium. Church choirs from neighboring communities will take part in this affair. Under arrangements which are now being developed, the music of many of these neighboring denominational churches will be directed by junior and senior stu-

dents at the choir school. At present, sixty churches are being so served in New York State, with the school located at Ithaca.

The Rev. Dr. Charles R. Erdman, president of the Presbyterian Board of Foreign Missions, who is pastor of the First Presbyterian Church of Princeton and a professor in the Theological Seminary, is among those who are actively supporting the project.

Iturbi to Give First Performance of New Work

José Iturbi has added to his repertoire Disques, by Mme. F. Breilh-Decruck, French composer, now residing in New York. He plans to give it its premier performance in his first recital here next fall. Disques includes four descriptive sketches entitled: Queensboro Bridge Traffic, Mott Street at Night, Summer Shower in Central Park, and Fifth Avenue Bus. This composition is dedicated to Iturbi. Maurice Decruck, member of the New York Philharmonic Orchestra and husband of the composer, is arranging for the early publication of this work.

cludes a male chorus of policemen, whose duty it is to arrest the hero as he journeys across the Alps. By means of fantastic orchestration, the Imperial Police are cleverly ridiculed, while at the same time the background of tragedy is most subtly indicated. The composer conducted the first performance at the Philharmonic concert with great success. R. P.

Schillings Gets Beethoven Prize

BERLIN.—The Beethoven Prize, awarded by the Prussian State annually since 1927, has been given to Max von Schillings, composer, conductor and former director-general of the Berlin Staatsoper. The previous recipients include Pfitzner, Reznicek, Heinrich, Kaminski and Paul Juon. M. S.

Palaces for Students

BERLIN.—The German Institute for Foreigners (Berlin) will hold its annual courses in June and July, including master classes for piano and violin. Applications must be addressed until May 25, to the Institute, at Fasanen Strasse No. 1, Berlin-Charlottenburg, Germany. The classes are to be held at the Marble Palace and Barberini Palace in Potsdam. Among the teachers will be Edwin Fischer, Wilhelm Kempff, Leonid Kreutzer, Georg Kulenkampff, and Artur Schnabel. T.

Metropolitan Gives Two Special Performances

Rigoletto and Lakmé Presented for Charities
Rigoletto, with Lily Pons, Beniamino Gigli and Mario Basiola in the principal roles, was presented at the Metropolitan Opera House on April 27, as a post-season offering for the benefit of the Research Fund of the Fifth Avenue Hospital.

After the exquisite singing of Caro Nome by Mme. Pons, applause resounded through the house for several minutes. Her inherent simplicity and genuineness, her lithe and youthful figure, make her an ideal Gilda, aside from her brilliant vocal equipment and purposeful art.

Gigli was in excellent voice, and sang the role of the debonair Duke with such brilliance, ardor, and charm that he won several ovations during the evening. Gladys Swarthout sang Maddalena with spirit and in customarily finished fashion. Others in the cast were Ezio Pinza, Mario Basiola (Rigoletto), Philine Falco, Alfredo Gandolfi, Paolo Ananian, Giordano Paltrinieri, George Cehanovsky, Minnie Egner and Paolina Tomisani. Vincenzo Bellezza conducted.

Another special performance was Lakmé, on Saturday evening, April 30. Lily Pons repeated her picturesque and mellifluous presentation of the title part. Frederick Jagel shone with his ringing tenor tones and flexible style, admirably adapted to the Delibes music. Gladys Swarthout contributed her opulent voice and feeling delivery. Others who assisted outstandingly were the always interesting Marek Winheim, Aida Doninelli and Minnie Egner, Leon Rothier, and George Cehanovsky. Rita La Porte did some especially graceful and intelligent dancing. Louis Hasselmanns conducted. The Metropolitan is closed now until end of next November.

Thalberg to Teach in New York

Marcian Thalberg, concert pianist and pedagogue, will be in New York next season to teach at the David Mannes Music School.

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FOREIGN NEWS IN BRIEF

Orchestral Movements in Edinburgh

EDINBURGH.—The new Scottish Philharmonic Orchestra, instituted by the British Broadcasting Corporation to fill the gap until the inauguration of the proposed Scottish National Orchestra, made its initial appearance in the first of six subscription concerts (Scottish Broadcasting House). The program, conducted by the young Scottish composer, Ian Whyte, was entirely national in origin and inspiration. Unfortunately, the institution of this new orchestra comes simultaneously with the disbandment of a cinema orchestra, which leaves only two film houses in the city with a full orchestral equipment. W. S.

Italian Musicians in "Exhibition"

FLORENCE.—The annual Music Exposition of contemporary composers, sponsored by the Tuscan musicians' syndicate, in collaboration with Vittorio Gui's orchestra and the conservatory chorus, recently gave an interesting program of symphonic works by the younger Florentine group here. It consisted, besides a Castelnuovo-Tedesco overture, of Piero Calabrin's symphonic suite, the Dance of Love and Death from Pietro Montani's music for D'Annunzio's La Pisanella, the prelude from Marino Cremonesi's opera, The

Torment, a symphonic poem, Autumn, by Spartaco Copertini, and Cecilia, for chorus and orchestra, by Vito Frazzi. The composers conducted. Calabrin's work attracted most attention. He is still very young, and seems sure to be heard from favorably in the future. R. H.

Supervia in Monte Carlo

MONTE CARLO.—Conchita Supervia, after triumphing as Carmen, has been acclaimed in the title role of Offenbach's La Périchole, revived at the Opéra here (by M. Raoul Gunsbourg). The work had a sensational success, so much so that the favorite old score has been given a new lease of life. Mme. Supervia revealed herself as a comedienne of the first order, besides being admired once again for her exceptional vocal gifts. At a party given later by the hereditary Princess of Monaco, at which the King of Sweden was the guest of honor, Mme. Supervia sang a group of songs accompanied by Ivor Newton, which was followed by a performance by the Russian Ballet and the opera orchestra on a specially constructed stage. S. C.

Sheffield Festival Revived?


LONDON.—According to the Yorkshire Post the Sheffield Triennial Festival, which fell a victim to the war, may be reorganized this year. The only available hall, in which it used to be held, was turned into a movie theatre after the war. The city has now built, as a war memorial, a building containing a large hall fitted with a fine organ, which is expected to serve for Sheffield's musical life. C. S.

Helleran Goes Opera

DRESDEN.—An innovation planned by the management of the Staatsoper for this summer's program is an initial performance of an operatic production in the Festspielhaus of Helleran, at the end of May or beginning of June. The chosen production is a revival of Gluck's Iphigenie in Aulis, in Richard Wagner's original arrangement, under the direction of Fritz Busch. This work was given its world premiere at the Dresden Opera in 1847, with Richard Wagner conducting. It has not been heard in Dresden for over thirty years. E. J.

Musical Policemen

PRAGUE.—Jan Kricka, Czech composer, has set to music a poem by Karel Havlicek entitled Tirolean Elegy. The treatment of the dramatic situations is amusing and in-



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HEADLINES: *New York World-Telegram*, April 5, 1932

NEW YORK PRESS ACCLAIMS

HELENE ADLER

Soprano



IN RECITAL, TOWN HALL, APRIL 4th

"At Town Hall last evening Helene Adler gave a song recital, offering an admirably varied program in five languages. Miss Adler's lovely soprano had been heard here previously in opera. It gave the expected pleasure, producing really splendid tones. The program began with Handel's 'Care Selve' after which Miss Adler sang Pamina's air from 'The Magic Flute' in the Italian version. Lyrics in German by Korngold, Wolf and Marx followed, and then 'Depuis le Jour' from 'Louise.' The rest of the program was devoted to songs in French, English and Spanish.

In all of them, and in encores as well, Miss Adler gave evidence of her intelligence, earnestness and command of diction. Resounding applause and an abundance of flowers rewarded her performance."—Pitts Sanborn.
New York World-Telegram, April 5, 1932

"Miss Adler's voice possesses clarity and purity of tone . . . the middle register is full and the pianissimi, those tests of a sound method, are true and fine in quality and have the soft-carrying ring of good placement. . . . It speaks commendably for her method and poise. . . . The singer was at her best in the flexibility of Leoncavallo's 'Serenade' or the 'Air Champetre' of Poulenc, done with much deftness and charm."

New York Times, April 5, 1932

" . . . Displayed a voice of good size . . . tone and fluency of vocal production and effectiveness from an interpretive point of view . . ."

New York Herald Tribune, April 5, 1932

"Handel's 'Care Selve' had its performance at Town Hall last night where Helene Adler treated it with a well-controlled voice and an intelligently planned musicalness . . ."

New York Sun, April 5, 1932

"An audience that was large, fashionable, friendly and enthusiastic attended Helene Adler's song recital in Town Hall last evening.

Her program was ambitious and attractive. It contained 'Ah lo so' from Mozart's 'Magic Flute'; Marietta's Lied from Korngold's 'The Dead City'; 'Depuis le Jour' from Charpentier's 'Louise'; and songs by Handel, Wolf, Marx, Bachelet, Poulenc, Leoncavallo, Szulc, Horseman, Bartlet, Bridge, Granados and Obradors.

Miss Adler possesses personal charm and an appreciable talent, qualities that counted for much in her interpretations. Her ability as a linguist deserves mention, for she revealed a capable command of Italian, German, English and Spanish."—Grena Bennett.

New York American, April 5, 1932

Press Comments on Other Recent Appearances

"Artistic Singing. . . . The highly artistic singing of Miss Helene Adler, of New York, captured the hearts of her discerning public. The mystic beauty of her performance won her a tremendous ovation."

Cincinnati Times Star

"Miss Adler as 'Gilda' deserves great credit. Her solid musicianship was constantly in evidence as well as a fresh and ample soprano voice whose natural sweetness, range and flexibility are admirably suited to Verdi's exacting music."—Pitts Sanborn.
New York World-Telegram

"A wonderful voice with remarkable flexibility and range. The charmed audience which sat enthralled throughout Miss Adler's delightful program demanded every possible encore. Her triumph was indeed well deserved."

Johnson City State News, Tenn.

"Miss Helene Adler took the leading role and proved herself an accomplished actress and singer in a most difficult role."

Chronicle-Telegraph, Quebec

"Her singing was all clear and true, and the gymnastics of 'Caro Nome' were done with great neatness."

Montreal Star

"Miss Adler is gifted with a real voice and her singing, as 'Constance' in the 'Seraglio' is that of a gifted musician."—Pitts Sanborn.

New York World-Telegram

"Miss Adler the soprano created a sensation."

L'Evenment, Quebec

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GEORGES BARRÈRE SEES NEW ERA ENDING OLD PERIOD OF MUSICAL EXPLOITATION

Flutist Asserts Individualism Will Finally Triumph in Struggle with Mass Production

Like all individualists in art, like all rebels against the *mores* of the Aspirin Age (to borrow the title of a popular novel) Georges Barrère has had some profoundly thoughtful moments during the past years. Despite the personal artistic success which has pursued the flute master, Georges Barrère has all the time resented the artificial development of a hectic culture, a pseudo-musical advancement in this country.

"Today, in the midst of this disturbing turmoil, we can say for the first time," said Barrère, "that we are on the musical highway at last. All the feverish 'progress' of the past decade, I feel, has been predicated on a false premise, a crumbling foundation which was bound to collapse sooner or later



GEORGES BARRÈRE

because it was founded on the wrong kind of a musical basis.

"Because great crowds flocked to our concert halls and opera houses, because our people spent hundreds of millions of dollars on music and musical projects we believed that we had arrived artistically. We took it for granted that mere patronage of important musical personages, of socially significant organizations, was the earmark of an enduring culture. Well, we poured out millions to rear this great musical structure in our country when something went wrong in the economic machinery. All at once we discovered that music was considered a luxury—of all things, a luxury. We had not truly wedded art to our social consciousness; we had attempted to graft—I speak musically—art onto our national organism. And the grafting process was not thoroughly successful.

"In our mad pursuit for culture we had thought that we could imitate the mass-production operations of our industrial leaders—that we must publicize art into being. So we adopted the methods of the mass-productionists. We piled mountains of dollars into the process and a countless host of magnificent people. We assumed that when we had a million or two persons flocking to musical events and a vast army of eager youngsters studying for the profession of music, we were traveling in the right direction.

"We have mistaken patronage for culture. In our mad race we forgot the true sun of the artistic universe—the individual. We lavished so much attention on the mass that we neglected the most vital unit, the individual.

"Without disparaging the importance of the masses in music, or any art, we must remember that there is a normal conflict between the artist, the individual and the crowd. The vast size of our country, the enormous size of the audience awaiting the artist here, is a challenge to the artist's integrity. He is always tempted to succumb to gain the instant approval of this gigantic body of listeners. Our programs, our music, is conceived to win the approval of the crowd, and the pressure to surrender one's individuality to this force is tremendous.

"Our artists, then, in concert, and in this new medium of the radio, are in a way cogs in the machinery of mass-entertainment—mass-production as applied to music. This system exalts the few 'stars' at the cost of the many worthy artists. Unless the artist is recognized as a great 'star,' which means that he has been publicized by mass-production methods, he is considered just another musician.

"Such a system was all wrong. I use the past tense because I believe we are definitely through with this type of musical exploitation. After all, the political, the economic, the artistic viewpoints of any nation are all strangely interwoven and interrelated. Now, at last, we are beginning to understand the worth of the individual. Thousands of persons who were attracted to the musical fold by the high-pressure spectacle of the old methods, have been forsaking music during the past couple of years. Good music has again become an exclusive commodity, an expression of individualists who understand that glory and the dollar are only incidents in a musical career, not the sum total. Who can deny the commercialism which has been rampant, which has struck thousands of our young people who were subject to the merciless mass-production methods of destroying individuality?

"Our new audiences will buy concert tickets because they have the inclination, not simply because they have been stampeded into imitating their neighbors. We must not cultivate music as a fad but as a living substance to be part of our individual beings.

"Sometimes," concluded this rebellious individualist, "I have even felt that our young people fall in love because our mass-produced newspapers have made them feel that they must fall in love to be like their fellows. Standardization everywhere. But now all that is past. We are on a new highway. We have been purified by fire and now we shall march on."

A. H.

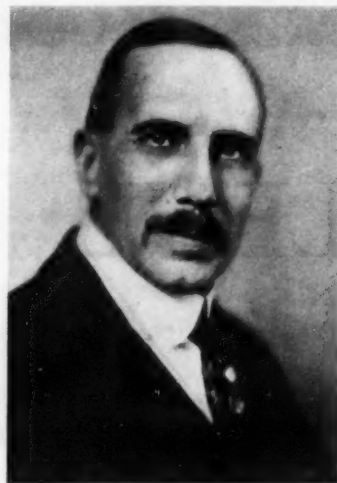
Matzenauer Singing at the Roxy

Margaret Matzenauer, contralto, a featured artist with the Metropolitan Opera Company for nearly twenty years, made her first appearance in a motion picture house yesterday (May 6) when she opened an engagement at the Roxy Theatre, New York. Her numbers included the aria from Saint-Saëns' *Samson and Delilah* (which Mme. Matzenauer sang many times with Caruso) and *Lieurance's* By the Waters of Minnetonka. The contralto resigned from the Metropolitan two years ago to enjoy an extended vacation in California. After a year on the Pacific Coast she traveled in

Europe for six months, returning here last fall for several concert engagements and appearances as guest artist in opera. According to Clark Robinson, producer of the Roxy, Mme. Matzenauer's engagement by the Roxy management signals the return of the theatre to its former policy of presenting artists from the concert and operatic fields.

Charles Trowbridge Tittmann to Sing at Bach Festival

Charles Trowbridge Tittmann, veteran American basso of festival, oratorio, concert and operatic appearances, will sing again at the Bach Festival in Bethlehem, Pa., May 13 and 14. His appearance this year adds to an



CHARLES TROWBRIDGE TITTMANN

already lengthy reengagement record at this festival, where he has been a soloist every year since 1916. Except on three occasions, once when he was taken suddenly ill, again when the festival was not held due to Dr. Wolle's illness, and one year when there were no soloists Mr. Tittmann has sung in the B Minor Mass and in several cantatas receiving their first performances in America.

Mr. Tittmann has been soloist eight times with the Oratorio Society of New York, twice at both the Cincinnati and Spartanburg festivals, twice with the Chicago Apollo Club, and twice in the Detroit Orchestra performances of the Bach St. Matthew Passion. He has appeared ten times in roles with the former Washington Grand Opera Company and has also appeared extensively at music festivals and with nearly every leading choral society in the country. He has also sung with the Mendelssohn Choir of Toronto and has toured as soloist with the New York Symphony, as well as with the Philadelphia, Baltimore and Detroit orchestras. He was the first vocalist engaged by the last named orchestra, with which he made his debut in 1916.

Although in vocal and physical prime, Mr. Tittmann has been forced to curtail his musical activities during the past few years, due to the press of business matters. However, for the last seventeen years he has been bass soloist of All Soul's Church, Washington, D. C., (attended by President Taft). He is a member of the Gridiron Club and is the bass in its male quartet, which is featured at the club's semi-annual dinners and which recently sang at the funeral of John Philip Sousa, a member of the club. Mr. Tittmann was engaged to appear on April 28 at the Richmond (Va.) Choral Festival, singing several Bach arias and a

collection of Dvorák's Biblical songs. During 1931 he added to his record for reengagements, with three recitals at Virginia State Teachers College.

Music Activities in Calgary, Canada

CALGARY, CAN.—On April 4, the Calgary Symphony Orchestra concluded its 1931-32 season at the Grand Theatre, with an ambitious program which ranged from Mozart to Schumann. This concert was under the capable baton of Grigori Garbovitsky. Opening with the overture to Mozart's *Marriage of Figaro*, the lively, genial character of the overture was developed from the first pianissimo theme to the brilliant conclusion. There followed the easy-moving melodies and classic style of Mozart's *Jupiter Symphony* in C Major, which advanced in its formal stately way to the climax. Sir C. H. H. Parry's suite in F for strings, was given delicate treatment, while Dvorák's *Slavonic Dance* proved delightful in contrast. *Danse Macabre*, Saint-Saëns, was vigorously endorsed. The concluding number was Tchaikovsky's *Italian Capriccio*, which was performed with remarkable skill and precision.

The soloist on this occasion was Gladys McElvie Egbert, who played Schumann's only piano concerto, in A minor. She gave a sterling performance and gracefully responded with *Capillon*.

Conducted by P. L. Newcombe who for many years has been prominently connected with the city's musical life, a choir of 140 voices presented Mendelssohn's *Elijah* in Knox United Church, April 12 and 13. Helen Davies Sherry, Mrs. William Ireland, Joseph H. Coterill, Glyndwr Jones, and Master Bert Cole, boy soprano, were the featured soloists, while the musical background was provided by a specially chosen orchestra of forty pieces, with Phyllis Chapman Clarke at the organ. The soloists were all capable in their work; Mrs. Sherry being outstanding with an opulent dramatic soprano, well-suited to oratorio. The choir gave an excellent performance. This work ended Calgary's musical season for this year but plans are going ahead for the fall term. F.

Kubelik Endeavoring to Settle Debts

Jan Kubelik, violinist, who recently filed petition of bankruptcy in the Hungarian courts, is settling his debts on a partial payment plan, according to advices received from Vienna. His liabilities at the time he declared himself bankrupt were \$120,000, while his assets were \$110,000. The violinist has offered to make good thirty-five per cent of the total debts, payable within one year. Losses on investments and the upkeep of his country estate in the Burgenland are responsible for his financial reverses.

Muriel Brunskill Appears in London

Muriel Brunskill sang the contralto music in *Delius' Mass of Life* on April 28 at Albert Hall, London, with the combined choirs of the Royal Philharmonic and the Royal Choral societies, under the direction of Sir Thomas Beecham. May 4 Miss Brunskill was heard in the Beethoven ninth symphony at Queens Hall with the BBC Symphony Orchestra, Adrian Boult, conductor. The contralto's next American tour is scheduled for January, 1933.

Angna Enters on Cruise

Angna Enters, American dance mime, sailed for a Mediterranean cruise on the SS. Habana, April 19. Miss Enters returns in midsummer for a series of engagements at summer resorts.

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THE CURTIS INSTITUTE of MUSIC

JOSEF HOFMANN, Director

The Curtis Symphony Orchestra, composed of more than 100 students of The Curtis Institute of Music, under the leadership of Fritz Reiner, appeared in the Academy of Music, Philadelphia, on December 16, and in Carnegie Hall, New York, on January 29. The orchestra was also heard during the season in numerous radio programs of the Columbia Broadcasting System.

Fifty student members of the Curtis Symphony Orchestra have been engaged as regular members of the leading symphony orchestras of the country during past seasons; among them being the Philadelphia Orchestra, Cleveland Symphony, Chicago Symphony, Cincinnati Orchestra, St. Louis Symphony, Washington Symphony, and Minneapolis Symphony.

"The program would constitute a full evening for any major professional organization. Yet what was truly arresting was not the program itself, but the manner in which it was performed. The players maintained an unusually high standard and richly deserved the enthusiastic applause of the large audience."

—*New York Times*

"The unity and polish of the performance told of careful rehearsal, achieving a standard worthy of a leading professional symphony orchestra. The strings played with a smooth, firm, sonorous tone; the members of the brass choir proved expert, and used due discretion. The orchestra gave a highly favorable impression of individual and collective ability."

—*New York Herald Tribune*

"Mr. Reiner conducted the Brahms Fourth Symphony with vigor and authority. The tone had an eager, spontaneous quality, a noteworthy freshness and compelling force."

—*New York World-Telegram*

"The Curtis Symphony Orchestra is one of the solidly founded and efficient agencies now existing in America for training purposes. The development is a comparatively recent one, but it is big with significance, and probably worth more to the future of music in this country than any number of far more spectacular affairs. The orchestra responded with alert intelligence to Mr. Reiner's direction, and gave him an interpretation that was eloquently alive."

—*New York Journal*

"The orchestra played with a precision and finish and an interpretative eloquence that might not be matched by some of the regular full-fledged symphonic bodies now before the public."

—Linton Martin, *Philadelphia Inquirer*

"The orchestra gave decidedly the finest concert it has yet played under any leader. Mr. Reiner gave a splendid reading of the Brahms Fourth Symphony, and the orchestra played the involved work admirably, the tone quality being especially fine."

—S. L. Laciari, *Philadelphia Public Ledger*

"This body of young men and women selected from the school's ablest students gave evidence of ripened musicianship. Weber's 'Oberon' Overture and two Preludes by Bach were performed with commendable dignity and fine style."

—*Philadelphia Record*

"In a program which allowed no concessions for inexperience, the orchestra played with a precision and quality of tone excelled only by the first rank of professional organizations. The Brahms Fourth was an almost incredibly fine achievement."

—*Philadelphia Bulletin*

THE CURTIS INSTITUTE OF MUSIC
Philadelphia

Music Notes From Coast to Coast

REDLANDS, CAL.—Bach's St. Matthew Passion was given recently by the combined choruses of Pomona College and the University of Redlands, one performance being presented at each college. The A Cappella Choir of Riverside Junior College assisted, swelling the ensemble to 350 voices. Conductors of the three units are Ralph Lyman, William B. Olds and Norman Spohr. The music was well interpreted, falling short of finer gradations which could hardly be expected of so transient a singing group as a college four years' course provides. Notable was the music of the "Trial" in which the entrances were precise and the balance of parts well handled throughout. Phrase contours could have been better outlined and, as the text was sung in English, there was also a punctuation of syllables which caused broken tonal lines. But these young singers have accomplished much and their work is worthy of wide hearing. The soloists on both occasions were Blythe Taylor Burns, soprano; Clemence Gifford, contralto; Hardesty Johnson, tenor; Charles Ross and Everett Stidham, basses. Organists, Arthur Poister and Joseph W. Clokey; pianists, Vera van Loan and Gordon Sutherland. A horn quartet, taken from the University of Redlands Orchestra, played chorales preceding each performance.

K. B. P.

RICHMOND, VA.—John Powell made his first local appearance for some years at the Jefferson Auditorium on March 29. His art appeared to have plumbed new depths in the half decade since last he was heard here. His program opened with the Vivaldi Concerto Grosso, in three movements. Other numbers were the Brahms variations and fugue on a theme by Handel, a Debussy suite, Liszt's Don Giovanni Fantasia, with encores, including two folksong adaptations and Chopin's D flat nocturne.

Artist that he is, Mr. Powell is never more appreciated than in his local appearances. The consensus of opinion is that these are too few. Always intellectual in his approach to the masters, his playing seems to have attained a new tenderness, a subtlety which causes his art to assume new hues and nuances. This appearance brought a new

exhilaration to Mr. Powell's audience, which was large and enthusiastic.

Mr. Powell conducted the Norfolk Symphony Orchestra in a group of his own compositions on April 10, its final concert of the season.

F. Flaxington Harker has resigned as organist and choirmaster of St. Paul's Episcopal Church to devote his time to composition. This will be effective August 31. He has held the post since 1914, succeeding Jacob Reinhardt, eminent Richmond musician, who at that time became organist emeritus. Mr. Harker came to Richmond from Biltmore, N. C. During his residence here he has taken an active part in practically every movement that added to the cultural and musical life of the city. He has been dean of the Richmond Chapter of Organists and was director of the Richmond male chorus and the St. Cecilia Society. He will continue as professor of music at Westhampton College.

Madeline Monnier, French cellist, was presented in recital at the Woman's Club auditorium, April 4. Her program was of marked interest and she has certain distinctive characteristics which lend decided charm to her playing. Her tone is clear cut and precise, accompanied by extreme sensitivity. The Orientale by Cui was especially well performed, as well as the Chant Russe of Lalo. Mrs. Channing Ward accompanied capably.

The Musicians' Club of Richmond gave an active members' program on April 5 at the Woman's Club. Those appearing were Mrs. Malcolm Perkins, pianist, Mrs. Wade Adams and Waller Scott, sopranos, Ione Moises, harpist, Winifred La Prade, violinist; a piano concerto by Charlotte Wood, with Quincy Cole at the second piano; and trios by Mildred Brinker, violinists; Mrs. Grant Durant, cellist; Anita Geronimo, pianist. Arthur Scrivenor was program chairman.

Waller Scott appeared in recital at the Ginter Park Woman's Club, April 6. She was accompanied by Wilfrid Pyle. Miss Scott's program was conventional in type, but of wide variety and interest. It opened with songs of Purcell, Haydn and Mozart,

included the Pace aria of Verdi, and closed with a group in English by Beach, Quilter and Michael Head.

Maurice Tyler, tenor, sang for the Ginter Park Junior Woman's Club on April 18. He was accompanied by Merrill Lee. Among his numbers was La Reve from Manon.

The new Community Concerts Association of the College of William and Mary has been completed, with George P. Coleman, mayor of Williamsburg, as president. Mary McCausland is secretary of the organization, which plans to bring nationally known artists to Williamsburg.

The William and Mary Extension Glee Club (twenty-two girls' voices) under the direction of Helen Fill Rhodes, gave a musicale on April 14 at Broad Street Methodist Church. Margaret Wilson accompanied the chorus and soloists. An exceptionally fine group of chorus numbers was augmented by solos offered by Hilda Mays, soprano, Josephine Hawley, pianist, and Virginia Llewellyn, soprano.

Musical news from the neighboring city of Norfolk includes a concert by Sigrid Onegin, under the patronage of the Community Concert Association. Mary Lilly Smoot and Emily Saunders, pianist, appeared in joint recital on March 28 at the Woman's Club of Norfolk. Mrs. Edwin Feller accompanied the singer.

Suffolk has recently heard Mme. Dawson-Dienne, pianist, and the Feldman String Quartet (Adele Barrett, first violin, Louise Nash, second violin, Johanna Mottu, viola, Philip Nelson, cello).

J. G. H.

TERRE HAUTE, IND.—Under the direction of Serge Jaroff, the Russian Cossack Chorus made its appearance at Indiana State Teachers' College, March 30. The program of classic and popular music, serenades, folklore, prayers and military marches was well received by the large attendance.

What was considered the most outstanding musical event here was the concert given by Percy Grainger at the Indiana State auditorium. Assisting him was the Indiana State Symphony Orchestra, under the direction of Will H. Bryant. One hundred musicians took part in the performance before a packed audience. The first number on the program was La Reine de Saba, by Gounod, which, like the second, Ballet Sylvia, by Delibes, was directed by Mr. Bryant. After a few words of greeting to the audience, Mr. Grainger announced the three of his compositions which the orchestra would play under his direction, Handel in the Strand, To a Nordic Princess and Spoon River.

Grainger's solo work was most marked in Grieg's concerto in A minor. When he was finished with it the audience sat silent for several seconds before it burst into applause. Goldmark's Sakuntala Overture marked the final work on the program.

The recent Civic Music drive here proved to be very successful. This assures a new concert season, and also proves that the city is taking more and more to this sort of entertainment. At the annual meeting of the Civic Music Association, Chester L. Fidler, supervisor of music in the city schools, was elected president of the organization for the ensuing year. Other officers are: Frederick Black, first vice-president; Amelia Meyer, second vice-president; Mrs. Walter Cook, secretary; Raymond Rhyon, treasurer. Anna Hulman, Mrs. Byron Hutchings, Mrs. Colonel Thompson, Ione Gilbert, L. Eva Alden, Delphine Bindley, Blanche Rippetoe, Mrs. Lawrence Joseph, Mary Alice Warren, Mrs. Clarence Royse, Mrs. Arthur Cunningham, Mrs. W. E. Robinson, Mrs. O. R. Tooley, Gertrude Hulman, Edna B. Steinacker, Marie Nash, Mrs. Walter Talley, Mrs. John L. Lamb, Mrs. Paul Wilkinson, Mrs. A. N. Levin, Perle Allen, Rev. Gwylym Isaac, James Benham, Prof. L. M. Tilson, Arthur Hill, Dr. J. R. Gillum, Dr. C. N. Coombs, Clyde Bennett, Ben Blumberg and Prof. Alfred T. Child, were elected directors of the organization.

The Chicago Little Symphony Orchestra ended the present Civic Music Association season when it appeared in an interesting program at the Hippodrome Theatre, April 4. The orchestra was under the direction of George Dasch. The house was practically sold-out.

Another splendid recital was given by Vivian Bard before the Women's Department Club at the Congregational auditorium. Miss Bard is a graduate of the DePaul School of Music and a post graduate of the American Conservatory of Music in Chicago.

The Taftinger Vocal Trio of Chicago gave a concert at Central Christian Church, April 20, under the direction of Mr. Taftinger. Many familiar songs were presented.

M. P. D.

Ganz to Assist in Arranging Music for World's Fair

Rudolph Ganz is to assist Frederick Stock and Frank L. Waller in arranging a week's festival of contemporary music, to be held during the World's Fair in Chicago next year. Mr. Ganz is already working on the list of compositions to be performed, in conjunction with a committee representing the

League of Composers of New York and the International Society for Contemporary Music.

Mr. Ganz is to tour again with the National Chamber Orchestra next fall, appearing as both conductor and soloist. A new piano work recently completed by him is to be published soon. It is entitled Twenty Animal Pictures for Children Who Want to Grow Up and Adults Who Want to Stay Young. Mr. Ganz is orchestrating the work for performance at children's concerts.

Cleveland Receives Metropolitan Opera With Enthusiasm

(Continued from page 5)

in the able hands of Basiola, Rother, Angela Bada, Aida Doninelli, Minnie Egner and Dorothea Flexer. Louis Hasselmanns conducted and wielded the baton also for Lakmé and the Tales of Hoffmann.

The honors of the opening night fell to Lily Pons, who again captivated her audience completely as Lakmé. The Bell Song glittered and sparkled; this was applauded to the echo. Jagel was allotted the tenor role, and he quickly won the audience with his fine voice. Gladys Swarthout, too, sang with warmth and in pleasing style. Others in the cast were Ezio Pinza, as Nilakantha, and de Luca, Paltrinieri, Bada, Windheim and Ananian. An excellent exhibition of the ballet in five diversified presentations was a feature of the evening; especially was the Danse Orientale by Alexis Kosloff and Josef Levinoff favored and applauded.

The Saturday matinee performance of the Tales of Hoffmann offered a brilliant cast of prima donnas: Lily Pons as the doll; Grace Moore, who was indisposed, was replaced by Leonora Corona; and the imitable Bori, again swaying her hearers, as Antonia. Armand Tokatyan, in a fine delineation of Hoffmann, sang with vocal excellence. Gladys Swarthout was charming in the role of the page. Tibbett as Dapertutto declaimed his lines effectively. Rother was an excellent Dr. Miracle. Pavel Ludikar was an adroit Coppélius. Together with colorful scenic pictures, these provided ample entertainment for the 9,000 spectators from all parts of Northern Ohio.

The closing performance was given over to Rosa Ponselle, a firmly established favorite of opulent vocal powers, who, on this occasion, took under her protective wings, her sister, Carmela Ponselle. By some magic, vocal profusion was focused on the Ponselle family and it provided a thrilling experience to hear and see the two sisters as Gioconda and Laura. Martinelli, who has not visited us for several seasons, was in resplendent voice. Tullio Serafin, who conducted this performance, was greeted by warm applause from his ardent admirers.

Berlin Philharmonic Extends Tour to Italy

BERLIN.—Our Philharmonic Orchestra is going to Italy for the first time this spring. After a tour of the Rhineland, the Saar district and Alsace, the Berliners will give two concerts in the Paris Grand Opéra, then visit six or more of the chief Italian cities, including Rome. Furtwängler is to conduct, as usual.

M. S.

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THE MUSIC WEEK IN NEW YORK

Appearances of Hanns Hasting—National Orchestral Association—Efrem Zimbalist—Rachel Morton—People's Chorus—New York Opera Guild—Mary Wigman—Philharmonic Orchestra—Arturo Toscanini—Figueroa Brothers

APRIL 25.—Hanns Hasting, composer-pianist, played a program of his own piano compositions for the modern dance at Steinway Hall, with the percussive assistance of Gretl Curth. Many of the numbers presented are familiar to the public as unusually striking backgrounds for Mary Wigman's dancing. But since the works are dance accompaniments, they cannot be judged entirely without the terpsichorean illustrations. As independent compositions some of them hold interest for their rhythmic fancy, and suggestive colorings.

APRIL 26.—Expertness, more subtlety of nuance, and much spirit marked the National Orchestral Association's eighth and final concert of the current season (at Carnegie Hall), when their program masterfully led by Leon Barzin, consisted of Bach's overture No. 2; the D major concerto for violin and orchestra; and Richard Strauss' Till Eulenspiegel. Efrem Zimbalist was the soloist. The Bach overture was given a professional reading with the flute solos played smoothly by Helen Blaisdell. Strauss' Till Eulenspiegel came to energetic life with refreshing dash and humor. The poise and complete musicianship of Zimbalist, his warm full tone, and expert technique and bowing are no newly discovered qualities of the violinist. With such capabilities placed at the service of the Beethoven concerto, it is little wonder that the audience registered strong delight. The organization's seasonal swan song ended on a triumphant note.

Ernestine Schumann-Heink was guest soloist, and Walter Damrosch, guest conductor, at the fourth of the Tuesday night series of five concerts (at the Metropolitan Opera House) of the Musicians' Symphony Orchestra, made up of 200 unemployed musicians. The all-Wagner program recalled to many the early association of Schumann-Heink and Damrosch, when they were part of the small group of musicians who helped to pioneer Wagner in America. Recently recovered from her illness, Mme. Schumann-Heink showed little effect of her indisposition, and sang the taxing scenes from Rheingold and Götterdämmerung with her customary vitality and art. The audience stood to greet the honored contralto on her first entrance, and there were numerous recalls after her two arias. The remainder of the program consisted of the preludes to Rienzi, Lohengrin and the Flying Dutchman, and the prelude and finale of Tristan, as well as the Processional from Parsifal, and the Venusberg music from Tannhäuser. Damrosch and his players were applauded with gusto.

Approximately 400 voices of the People's Chorus of New York (L. Camileri, conductor) grouped in many tiers upon the stage of Carnegie Hall and gave their annual spring song festival. The George Washington Bicentennial was celebrated simultaneously. One of the features of this concert was the participation of the audience in the singing of several numbers: the opening National Anthem and, later, a group containing such favorites as Old Folks at Home, Drink to Me Only With Thine Eyes, and Volga Boatmen's Song saw spirited and lusty intonation (and numerous aberrations from the pitch! as if that mattered!) from the usually receptive side of the footlights. Everyone seemed to enjoy the opportunity immensely. Another feature was Rachel Morton's appearance in a group including Grieg's Springtide, Missa's Mugotte, Floods of Spring by Rachmaninoff, and Senta's ballade from The Flying Dutchman (Wagner). Especially in the last was this gifted soprano's warm, appealing timbre displayed with splendid production, placement and artistic conception of text exigencies. Kurt Ruhrseitz, at the piano, deserved his share of the thundering applause which acclaimed the offerings. The choir's performances were broadly constructed, enthusiastically proclaimed. Mr. Camileri is to be commended for the molding of many singers into one euphonious whole. The program was taxing and included a section of Bach's cantata, Sleepers Awake; See the Conquering Hero Comes (from Handel's Judas Maccabaeus); Mendelssohn's canon, The Lark's Song; O Happy Eyes (Elgar); choruses by Saint-Saëns, Rossini, Palestrina, Di Lasso, Camileri and Grieg. Morris W. Watkins was at the piano.

APRIL 27.—Repeating the same program which she danced last December, Mary Wigman closed her American season at Carnegie Hall. The dance cycle, Sacrifice, had added to it an excerpt from Shifting Landscape entitled Summer's Dance, and three movements from the suite based on Spanish songs and rhythms, Allegro Arioso, A la Polonaise and Rondo. With her acutely intelli-

gent interpretations, varied steps and gyrations and highly varied and accurate rhythms, Wigman aroused clamorous applause and cheers from the huge audience. The high priestess of the modern dance created anew the amazing emotional content of her pantomimic pictures, to the musical accompaniment of Hanns Hasting and the sounds of the percussion instruments operated by Gretl Curth. Immediately after the concert, Miss Wigman sailed to England on the S.S. Aquitania for engagements in London. She returns to America next season with a group of fifteen dancers.

APRIL 28.—The much heralded flying trip and single concert of Arturo Toscanini took place at Carnegie Hall, with the Philharmonic Orchestra, before a capacity evening audience, which rose and cheered as he came to the platform, and also overwhelmed the conductor with tremendous outbursts of enthusiasm during the rest of the evening. He led excerpts from Parsifal (first act prelude and Good Friday music) and Beethoven's ninth symphony. Assisting in the last named were the chorus of the Schola Cantorum of New York, Elisabeth Rethberg, Margaret Matzenauer, Giovanni Martinielli, and Ezio Pinza. Toscanini's conception of the immortal work is no novelty in the metropolis, and on this occasion he again reached compelling heights with lofty interpretation, his broad musical command, and his superb handling of the orchestra, chorus, and soloists. All the forces were welded organically by Toscanini and carried out his wishes most admirably. It was a grandiose performance, becomingly acclaimed. The chorus did splendid work in volume, fervor, and accuracy. Mme. Rethberg's clear, silvery tones and appropriate style achieved as much individual effect as the authoritative musical manner and opulent vocalism of Mme. Matzenauer. Ezio Pinza showed noble qualifications in his basso part. The surprise of the evening, however, was Giovanni Martinielli, singing his text in German. With finical enunciation, full sonority, tempered by artistic restraint, and complete understanding of music and words, Martinielli scored a richly deserved success with his hearers, most of whom hope that the Italian tenor will now go on toward achieving some of the Wagnerian roles at the Metropolitan. The concert, at raised prices, was given for the benefit of unemployed musicians, and netted about \$26,000. Toscanini sailed for Europe the next evening.

As its third and last production this season, the opera department of the Juilliard School of Music, New York, presented, in English, (American première) The False Harlequin (operatic comedy in two parts), by G. Francesco Malipiero, and The Secret of Suzanne, by Wolf-Ferrari, the afternoons of April 28 and 29 and the evenings of April 29 and 30. Albert Stoessel was the conductor for all four performances, and Alfredo Valenti, the stage director. The alternating casts and the orchestra were made up entirely of students in the Juilliard Graduate School. The principal roles in the Malipiero opera were assumed alternately by Ruby Mercer and Ruth Chapelle (Donna Rosaura), Charles Haywood and Lancelot Ross (The False Harlequin), Julius Huehn and Harold Boggess (Don Trifonio), Roland Partridge (Don Florindo), Mordecai Bauman and Roy Nichols (Don Ottavio), John Barr (Don Paoluccio), Alma Milstead and Josephine Antoine (Colombina, maid to Donna Rosaura), and Jack Seultinric (dancing master). The Wolf-Ferrari interlude was sung alternately by Raymond Middleton and Robert Crawford (Count Gil), Florence Vickland and Ruthe Huddle (Countess Suzanne), and Jack Seultinric (Sante). The English translation of the False Harlequin libretto was made by Mme. Anna Malipiero, wife of the composer. The story is slight, quickly told and amusing.

Malipiero's music for the brief comedy has ingenuity and tunefulness and combines the sophistications of the modern school with mannerisms that belonged to the early Italian composers of the Monteverdi and Caccini school. The Secret of Suzanne (which had not been given in New York for some years) was strikingly and vivaciously performed, with captivating vocalism and acting. Mr. Stoessel and the orchestra received separate rounds of applause after the overtures.

Grupo Inter-Americano de la Sociedad Roerich presented at Roerich Hall José, Narciso and Kachiro Figueroa; these young gentlemen play, respectively, the violin, piano and violin. Their offerings consisted of Vivaldi's concerto in A minor (in the Nachez arrangement for two violins and piano) and a group of Spanish and Latin-

(Continued on page 24)

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Voice—Karleton Hackett, D. A. Clippinger, Charles La Berge, Elaine De Sellem, John T. Read, William Nordin.

Violin—Herbert Butler, Scott A. Willits, Walter Aschenbrenner, Kenneth Fiske, Stella Roberts.

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Problems of Technic for Broadcast Musical Instruction Yet to Be Solved by Coöperating Pedagogues — Roxy Returns — Cadman Honored in Special Hour — Anne Roselle Sings in Mid-Atlantic Concert — Outstanding Events of a Week

By ALFRED HUMAN

Every now and then there is a flurry of excitement over the supposed danger which lurks in broadcast courses of piano, violin and vocal instruction. We say supposed, because the danger is really slight.

If a truly substantial broadcasting course of instruction exists in these subjects, we would like to have the complete data. So far we have yet to encounter such methods. To be sure, we have heard excellent directive lectures on vocal gymnastics, enunciation, keyboard harmony, elementary piano-playing; we have frequently commented on these matters. But no sensible teacher will regard such microphoned tuition as detrimental to the profession or art of music or in any way competitive. These radio events are, perhaps, stimulating and doubtless helpful to a host of musically untutored listeners. From the utilitarian, if not the artistic standpoint, such courses might eventually prove valuable to a profession sadly in need of intelligent stimulation.

At the worst, little harm can be done to a beginner on the piano, violin or other instruments. We believe that eventually some system of rudimentary group instruction will be developed in cooperation with local supervising teachers whereby vast numbers of pupils may be initiated into the primary principles of instrumental technic. Our qualified specialists may be depended on to work out such methods for the piano, the stringed and various other instruments. In time, television's aid will be invoked. The technical differences on technic are so comparatively slight between pianist, violinist and the like, that there are few serious obstacles in the path.

As to vocal instruction by broadcast methods, that is totally different. Fundamentally, of course, there is agreement among reputable vocal pedagogues as to basic principles. Actually, I believe, there is an element of unfairness in permitting any single practitioner to broadcast vocal instruction without a serious study as to its possible effects on other teachers.

Vocal forums which enlist various teachers may prove valuable as a broadcasting attraction for any station, but it is unfair and unethical for a station to grant any individual teacher the exclusive privilege of offering voice instruction. Unfair because any one

teacher's "methods" are necessarily personal expressions of general principles. Unethical because such broadcasting may tend to create an unfavorable bias on other methods or teachers. No pedagogue should be allowed to lord it over his fellows by such means.

If vocal instructors decide that broadcasting is desirable, then it seems only fair that they should have a say in selecting their representatives. We know of no musical charlatan working his wiles on the air, but there is grave danger in such persons gaining the confidence of thousands of potential victims unless broadcasting stations exercise more circumspection.

The musical profession needs protection from such a menace. Let the broadcasting stations (and the leading studios are already quite particular) help the musicians in this growing problem.

Damrosch as a Builder of Future Symphonic Audiences

Group listening has not reached the development here it has attained in Great Britain, Germany and other countries where radio instruction is recognized as a normal function of broadcasting. Perhaps the Walter Damrosch Music Appreciation course, which has just concluded its fourth season on the NBC system, is the most direct appeal for this type of listener. We are informed that two million school children listen to the Damrosch period each week. The housewives, night watchmen, critics and other beings who are able to listen to a late morning program, are not included in the NBC estimates, but surely these stay-at-homes are none the less deeply grateful beneficiaries of the Damrosch music.

Nor does the explanatory talk mar the programs. Dr. Damrosch is the master of an ingratiating personality which ripples pleasantly through the ether to your ear. Without question, he is one of the easiest of all musical explainers.

For the sake of record we must set down Dr. Damrosch's concluding program consisting of adaptations for high school choruses of seventeen familiar themes. First these themes were proclaimed by the orchestra, and then repeated by the choral group known as the Sixteen Singers.

Here are the orchestral themes and the Damroschian titles which are now indelibly impressed in the memories of millions of youngsters, and oldsters, too: Farewell to a Hero (symphony No. 3), (Beethoven); Night (from second movement, Unfinished symphony), (Schubert); Long Ago Lived a Princess Fair (from Romanza), (Schumann; symphony No. 4); Through These Bright Meadows (from dance of the Blessed Spirits from Orpheus) (Gluck); Snowflakes (from second movement, symphony No. 7), (Beethoven); In an Alpine Valley (from waltz in A flat, op. 29), (Brahms); The Quest (from first movement, L'Arlesienne suite No. 1) (Bizet); Praise Ye the Lord (from second movement, symphony No. 2) (Beethoven); Song of Spring (from second movement, symphony in E flat k 543), (Mozart); Our Country (from overture, Der Freischütz), (Weber); Dawn (from L'Arlesienne suite No. 2), (Bizet); Rustic Dance (from third movement, symphony No. 6), (Beethoven); Dance of the Minuet (minuet from Don Giovanni), (Mozart); Fairy Princess (from first movement, Mother Goose suite), (Ravel); Our Land (from overture, Stradella), (Flotow); Springtime Has Come (from second movement violin concerto), (Beethoven); At Break of Day (from finale, Surprise Symphony), (Haydn).

Sigmund Spaeth Launches a New Musical Offensive

Dr. Sigmund Spaeth has started a new sport. As we mentioned last week, thousands of letters were received by Dr. Spaeth when he invited his Tune Detective listeners on the NBC network to send for his little brochure entitled "How to Become a Tune Detective."

Looking over some of these letters we glean that Spaeth's entertaining and useful ideas are being carried out faithfully by a number of listeners. If the sport becomes too general we fear that some of the popular song composers will begin to complain. For Spaeth, as you may know, shows in these Tune Detective talks and his own piano and voice illustrations, that great hits out of little masters grow. Spaeth's idea, however, is not to measure the inventive ingenuity of popular tune composers, but to launch the average listener on a musical excursion of his own; in a word, his listeners are painlessly tutored in the first principles of harmony.

The brochure which is proving so popular is a greatly compressed version of Spaeth's Common Sense of Music, now in its fourteenth edition. The approach to music is made so simple that we are tempted to quote a part of the new brochure.

Beginning with the call of the cuckoo, Spaeth cites the tunes built upon these two tunes:

"The Japanese Sandman, Carolina in the Morning, Pack up Your Sins, Should I?, Old Black Joe (refrain), Whoa, Emma, The Siren Song (Kern), My Buddy, Go Home and Tell Your Mother, Life Is Just a Bowl of Cherries, 'Swonderful, Who's Your Little Whoozis?"

"Among the classics," continues Dr. Spaeth, "the following pieces contain cuckoo calls or two-tone patterns: Le Coucou (Daquin), Toy Symphony (Haydn), Pastoral Symphony (Beethoven), Opening of Fifth Symphony (Beethoven), Turkish March (Beethoven), First Symphony (Brahms), Wiegenlied (Brahms), German Lullaby ("Schlafe, Kindlein"), Haensel und Gretel (Humperdinck).

"Aside from the accidental or intentional use of universal patterns, there are many striking parallels and similarities in the melodies of the world. These also are not necessarily deliberate, although they have often been proved so. Among the classics that have influenced popular tunes are the following:

"Mendelssohn's Spring Song (That Mesmerizing Mendelssohn Tune), Pagliacci (My Cousin Carus), Puccini's Madame Butterfly (La Vida), Puccini's Tosca (Avalon), Chopin's Minute Waltz (Castle of Dreams from Irene), Chopin's Fantasie Impromptu (I'm Always Chasing Rainbows), Herold's Zampa (On a Blue and Moonless Night), Schubert's Unfinished Symphony (Song of Love from Blossom Time), Tchaikowsky's June Barcarolle (Lovers, Come Back to Me), Dvorák's Humoresque (I'd Climb the Highest Mountain, The Girl Friend, Someone to Watch Over Me), Chopin Nocturne (Maytime), Overture to the 'Merry Wives of Windsor' (Marcheta, 'What'll I Do? Cuban Love Song), Bonjour Suzon, (Ah, Sweet Mystery

ON THE AIR



AMY GOLDSMITH,

soprano, sings every Tuesday afternoon over WEAF as soloist with the Young Artists' Light Opera Company. On March 10 she was guest artist on the Chevrolet Hour over the NBC network; March 31, soprano soloist in Haydn's The Seasons on WJZ's Haydn memorial program. On Good Friday during the Goethe memorial broadcast Miss Goldsmith was soloist; Easter Sunday she broadcast over WJZ with Archer Gibson, organist; and on the Through the Opera Glass program, April 7, she was guest soloist.

of Life, Coming Home, You're My Everything).

"Interesting and perhaps significant parallels among popular tunes are the following: 'Rosie' and 'Sugar'; After All, I Adore You' and 'One More Kiss, then Good-night, Dear'; 'Guilty' and 'There's Nothing Too Good for My Baby'; 'Song of the Islands' and 'You're Driving Me Crazy'; 'Without You the World Don't Seem the Same' and 'There's Yes, Yes in Your Eyes'; Sari Waltz and 'Learn to Smile'; 'I'll Love You in My Dreams' and 'Lies'; 'Kiss Me Good-night, not Goodbye, Dear' and 'Save the Last Dance for Me'; 'After the War Is Over' and 'Somewhere in Old Wyoming'.

"Snatches of older tunes may be detected in these recent hits: Love Letters in the Sand (The Spanish Cavalier), Can This Be Love? (Rockabye, Baby); Cheerful Little Earful (Maxixe); Three Little Words (How Ya Gonna Keep 'Em Down on the Farm?); Starlight (Violets); This Is the Missus (Miss Evalina); Now's the Time to Fall in Love (Faust Waltz); Goodnight,

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"In a few cases an entire tune is made up of bits of other tunes. The classic example is 'Yes, We Have No Bananas' (Hallelujah Chorus, My Bonnie, I Dreamt that I Dwelt in Marble Halls, Aunt Dinah's Quilting Party, An Old-Fashioned Garden). Another good one is 'Around the Corner' (Mr. Dooley, Smiles, Arra Go On, Wedding March, Solomon Levi).

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"Very Young and Gangling"

We begin to understand, with the Times writer, "that it must be first recognized that radio is a kind of infant prodigy, a giant grown to a terrible size and a terrible loquacity, but still very young and gangling." The whole scheme of broadcasting, important as it has come to be in the national and international scheme, is in a state of flux and uncertainty. It is too young even to have developed a law. . . . The amount of advertising grows; last year it increased thirty per cent. And with it rises a murmur of public protest against too much sales talk,

resulting in a demand for an investigation from Senator Couzens of Michigan, and an order from the Radio Commission for an exhibit of the programs for two weeks as broadcast from all licensed stations. . . . Executives of the big chains say that the local stations are the offenders; they profess to welcome the chance to demonstrate how small a slice of time they give to advertising. . . . The point is that broadcasting in this country has grown to the present peak by the typical American formula: go ahead, and work it out afterwards.

"The broadcasters themselves are confused and distracted by their various functions and out among the receiving sets is a dawning doubt, not strong enough to be called a protest, as to whether the air channels have to be overloaded with sales talk and underweighed with intelligence. . . . Everywhere radio fans begin to grumble and ask pointed questions of this now familiar household god," states the New York Times.

Like it or not, that is the situation. Fortunately the musical phase of broadcasting is brightening and nearing a new climax. It seems certain that the Esterhazys, the Balieffs, the King Ludwigs of this new age of music will come from the ranks of the American advertisers. Like many musical patrons, they will demand homage, adulation and interest. If they will frame these demands in a less raucous voice who shall object, as long as they give us more and better musicians?

RADIO IMPRESSIONS OF A WEEK

Leo, the eminent lion of the movies, roared into the WBH microphone at Boston as his contribution to broadcasting art, a ripping roar of disapproval with the whole institution of radio. . . . Then Leo spied those fellows in the control-room, where so many radio reputations are made or marred. . . . Hundreds of artists are contemplating whether they should present Leo with a gold inscribed testimonial of appreciation, or a half-ton of porterhouse steak. . . . Leo, you know, wrecked the studio. . . .

If you like statistics, please note that the National Broadcasting Company reports a 175 per cent. increase in its foreign broadcasts for the first three months of this year compared with the same period last year. . . . And the transmission and general conditions have likewise improved. . . .

Whenever you ponder the career of artists in this glorious machine age, think of the dignity they leave behind when they accept certain engagements. . . . For example, one La Porte, Ind., quartet, has just been re-christened The Moth Chasers. . . .

Editors in session at the Associated Press and kindred annual conventions in New York were not at all entranced with the developments in broadcasting. . . . They pointed out, for one thing, that local stations had no legal rights to use their news or other material gathered by newspapers and publications. . . . Also, most of the publishers bragged that they do not permit the names of broadcasting firms or artists to appear in their news columns. . . . Even the tricksters who call their musical ensembles the Gasooks Orchestra, Yahoo Trio, or otherwise tag on a commercial title, are excluded from mention in the editorial columns. . . . We learned that \$450,000,000 is spent every year for newspaper and magazine advertising space, while \$36,000,000 is expended for broadcasting time, exclusive of the cost of the artists. . . .

Request programs are usually more or less significant, when truly by request, which is rare. Anyhow, the Cities' Service concerts, which have enlisted the services of many worthy musicians, celebrated the 300th

performance over NBC with an all-request program. . . . Titles of requested numbers included L'amour, toujours, l'amour, and Indian Love Call, for Jessica Dragonette, soprano; Goodnight, Sweetheart, and Grandfather's Clock for the Cavaliers Quartet; Parade of the Wooden Soldiers and Stars and Stripes Forever for the orchestra conducted by Rosario Bourdon; and a medley of Herbert tunes for the ensemble. . . . These requesters and the Cities' Service program-makers seem to have a single heart which beats as one when it comes to picking numbers. . . .

Paul Robeson's name is at last as familiar to radio listeners as to devotees of Negro spirituals. . . . Robeson's voice booms gloriously and frequently these days. . . . Nathaniel Shilkret presented the peerless Negro

Arturo de Filippi, Irma Lehmann-Schnitzer and Theodore Webb, all of whom have appeared in opera both in this country and abroad, were the soloists during the broadcast of Through the Opera Glass over an NBC network, April 21. The orchestra was conducted by Cesare Soderò.

Charles Wakefield Cadman conducted an orchestra in a group of his own compositions over an NBC network, April 26.

Leon Belasco, CBS conductor, has augmented his orchestra.

A cello solo by Maurice Brown was featured on Columbia's Pastoral, April 24. Andre Kostelanetz, who conducts the broadcast, also presented Julia Mahoney, soprano, and Crane Calder, bass.

An all-request program commemorated the 300th Cities' Service concert, broadcast April 22 on an NBC network. The orchestra, which is directed by Rosario Bourdon, and Jessica Dragonette, soprano soloist, featured the selections which have been most popular with their audiences during the six and a half years the concerts have been on the air.

Charles Harrison has replaced Willie Robyn as tenor of Footlight Echoes, a WOR program which also features Alice Remsen and Marie Cardinale. Mr. Robyn has been given his own program and will be heard weekly.

Grace Moore and the Revelers Quartet were heard in excerpts from Victor Herbert's operetta, Orange Blossoms, on the Goodyear program broadcast through an NBC network, April 27. They were accompanied by an orchestra under the baton of David Mendoza.

The Modernes, an instrumental concert trio of young women who have returned from a tour of the country, have been engaged by WOR for a series of Sunday afternoon broadcasts. Their first program was heard May 1. The trio is composed of Mercedes Bennett, pianist and director of the group, Dorothy Minty, violinist, and Jeanne Allen, cellist.

On the Trail, a movement of Ferde Grofé's Grand Canyon Suite was again featured by Nathaniel Shilkret on the Mobiloil program of April 27. When Mr. Shilkret played the number several weeks ago, 350 requests were received for its repetition.

bass-baritone with a light orchestra, a male quartet, and Thelma Kessler, soprano, over the WABC-Columbia stations. . . .

Nebraska's pioneer history was pictured in word and song in the Parade of the State series, with the collaboration of J. Alden Edkins and Elizabeth Lennox, in Rasbach's setting of Trees and a Charles Wakefield Cadman duet based on Omaha Indian airs. . . . Erno Rapee conducted the orchestra. . . .

Congratulations to the Mormon Tabernacle Choir of 300 and the organists for excellent offerings on the new 3:45 p. m. half hour period, and also for commendable restraint in not describing the great instrument at Salt Lake City as "the largest organ in the world." Edward P. Kimball is the organist. . . . Anthony C. Lund is the director of the fine choir. . . .

Rochester's Civic Orchestra, conducted by Guy Fraser Harrison, musical supervisor of WHAM, inaugurated a new weekly late morning series, broadcasting from the Eastman School of Music, where so many substantial programs originate during the season (thanks to Director Howard Hanson's enlightened attitude). . . . Conductor Harrison and his brilliant players traversed twenty-six minutes of agreeable light music consisting of Goldmark's In Springtime; Tchaikowsky's Waltz for Strings, from op. 48, No. 2; Lacombe's Aubade Printaniere; and Burgmeier's Hungarian Fantasy. . . .

John Alden Carpenter's Krazy Kat was presented in a composer-made piano transcription over the Columbia Network, with Marion Carley at the keyboard and Andre Baruch acting as Narrator, blessed title. . . . After Krazy Kat, a bouquet of blossoms from the vocal compositions of Pearl Curran, Annabel Buchanan, Alice Barnett, Mana-Zucca, by Rhoda Arnold, Columbia soprano. . . .

"Lily Pons 'Noisier' Than a Street Car," headlined the morning papers after a special Rigoletto performance at the Metropolitan. . . . Nothing disrespectful was meant. . . . An electric ear gadget had been installed and Miss Pons had registered seventy-five decibels. . . . A decibel, if you must know, is a unit of sound intensity measurement. . . . Gigli reached seventy-seven decibels. . . . The applause registered eighty decibels after Caro Nome. . . . Surely here is a new means for determining the triumphs of an artist, by recording the decibelage. . . . The Metropolitan orchestra reached ninety-six, accord-

A FEATURED SOLOIST



TOM BROWN.

In 1930 Tom Brown entered the field of radio entertainment and since that time has been frequently heard over stations WJZ and WEAF with Ted Black's Orchestra, on which program he is the featured soloist. Every Sunday afternoon and evening the tenor sings on the Finley-Strauss programs over stations WMCA and WOR. In addition, Mr. Brown is the guest artist on Victor Arden's Jo-Cur program over WJZ.

ing to the report of the General Electric technician, M. S. Mean, who conducted these tests. . . . That outshades the New York subway by just one point. . . .

Anne Roselle, soprano, appeared in a surprise program on the WEAF network Friday night, singing from the S.S. Leviathan at sea. . . . Sang well, too. . . . General Pershing spoke. . . . Thus to Anne Roselle goes the honor of being the heroine of the mid-seas benefit concert program on this occasion. . . .

Rosa Ponselle was scheduled to sing from the S. S. Saturnia, in mid-Atlantic on May 1. (Continued on page 16)

NETWORK OF NEWS

The soloists on the program were Gladys Rice and Lewis James.

Lola Dimon, soprano, has been selected as guest artist with the WOR Little Symphony Orchestra on May 7. She will be heard in Roland Farley's Chinese Suite. During this program Philip James will conduct the first radio performance of In the Manner of Lully, by Jacques Pillois.

Julia Sanderson and Frank Crumit appeared on a special program sponsored by the Emergency Unemployment Relief Committee, April 28, over an NBC network. The song and comedy team are heard regularly with Jack Shilkret's orchestra on the Blackstone Plantation, an NBC feature.

Howard Lanin and his orchestra will provide the musical background for a new series of sketches featuring Art Barnett.

Yolanda Norris, Brazilian soprano, is now a regular feature of the CBS television stations.

Clyde Doerr introduced his newest composition to the audiences of the NBC network, April 24.

Graham Harris is scoring the musical settings for a new series of dramatizations of O. Henry stories.

Jack Haley, stage and screen comedian, was heard as vocalist to the accompaniment of Leonard Joy's orchestra during the Nestle program, April 29, over an NBC network.

Devora Nadworney, contralto, was the soloist with the Perole String Quartet on WOR, May 1.

Helen Wills Moody, tennis champion, was the April 27 guest of the Coca Cola program, which features James Melton and Gustave Haenschen's orchestra.

The guest artist on the NBC Artists' Service musicale, April 27, was Raoul

Nadeau, young baritone, who was the winner of the 1930-31 Atwater Kent auditions. Cesare Soderò conducted the orchestra heard during the concert.

Now but twenty-five years of age, Fred Feibel is celebrating his tenth anniversary as a professional organist. Mr. Feibel is featured over WABC and at the Paramount Theatre in New York City. His radio programs are broadcast every morning from 7:30 to 8:30. He was recently signed up by a commercial hour.

Sonia Sharnova, Chicago Opera contralto, and Chase Barron, of the same organization, were heard recently on the NBC Artists Service Hour.

Max Pollikoff, violinist, appearing over WOR, is one of our youngest concert artists. He has organized the Pollikoff Novelty String Ensemble, which is heard over WEAF on Sundays.

Alice Remsen Featured Weekly

Alice Remsen, contralto, heard weekly as a feature of Columbia's Evening in Paris presentations, has had experience in almost every branch of the amusement world, and active participation in journalism and several other fields of endeavor.

Miss Remsen was born in England, and her first public appearance was made at the age of fourteen. Later, she crossed the ocean to pursue the major part of her career in the United States. Her theatrical career has been many-sided. She has been straight woman, character woman, soubrette, and even a comedienne, appearing in legitimate productions, musical comedies, revues, and vaudeville. Simultaneously with this work she has followed a journalistic path.

Miss Remsen has been in radio since 1927 and has sung on programs over all of the major stations in and around Greater New York. Early last February she appeared as guest artist on the Evening in Paris program. Under the title, the Creative Contralto, she has had a regular series of engagements in Monday night presentations over the Columbia chain. She has subsequently appeared on another CBS series.

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Los Angeles Orchestra Season Ends Successfully

Plans Already Under Way For Next Year

LOS ANGELES, CAL.—*Le roi est mort. Vive le roi.* Barely have the last strains of the concluding Philharmonic Orchestra concerts died away, when plans for the coming music year already are being worked out. It was a successful season, artistically and financially, under Director Artur Rodzinski and Manager George Leslie Smith. It could not have been possible either, but for the continued munificence of William Andrews Clark, Jr., who, true to his pledged word, again met an inevitable deficit and will do so for at least two more years, thus rounding out a third five-year sponsorship. This will mean that Mr. Clark, in meeting all excess expenses, will have made a three million dollar present to this community.

Strong efforts are being made to show due appreciation by way of season subscriptions, and an effective campaign has just been brought to a close by the woman's committee, under the chairmanship of Mrs. Cecil Frankel. This drive already more than offset the loss of subscribers suffered—about two per cent of the total—who cancelled reservations at the start of the season last autumn.

Interesting if tentative announcements have been granted exclusively to the Musical Courier representative regarding soloists for the 1932-33 cycle of fourteen pairs Thursday evening-Friday afternoon and as many Sunday afternoon performances. Particularly cheering news for resident singers and instrumentalists is Mr. Smith's assurance that the policy of importing Sunday soloists, tried out this past season, will

be discontinued and Southern California, preferably Los Angeles, artists will be featured. While fees are not large, engagements represent a value in prestige, endorsement and experience far in excess of monetary remuneration.

Those interested more in "names" than in the development of artistic community values will delight also in a preliminary roster of symphony soloists which so far lists the following celebrities: Albert Spalding, Mario Chamlee, Gregor Piatigorsky, Nina Koshetz, Sophie Braslau, Egon Petri (new here), Leon Zigora, violinist (new here) and Gunnar Johansen, San Francisco pianist.

Appearances of the Civic Chorus with the orchestra (school children's and special programs), too, are scheduled.

Dr. Rodzinski climaxed seasonal activities with two request programs. Ovarations not only followed after every number, but attendance was of a numeric order to show that Thursday, Friday and Sunday patrons regretted the conclusion of the series and desired to express gratitude. The first two performances occasioned readings of uncommon interpretative and executional strength devoted to the Academic Festival Overture by Brahms, fourth symphony of Tchaikowsky, Ravel's second Daphnis and Chloe suite and Bach's D minor toccata and fugue.

Popular vote for the final Sunday repertoire, likewise showed markedly classical preferences as follows: Weber's Oberon overture, Franck symphony, Wagner's prelude and Love-Death from Tristan and Isolde, and Les Préludes by Liszt. Again the Philharmonic Auditorium was crowded and listeners paid a fond farewell to maestro and players.

Dr. Artur Rodzinski, accompanied by Mme. Ilse Rodzinski, pianist, and their young son, Otf, will leave shortly for a summer vacation, chiefly to be spent in the doctor's native Poland and in Vienna.

Late in the music year, but bearing promise for the future, the Los Angeles Chamber Music Society presented the Vertcham String Quartet and E. Robert Schmitz in a well attended program at the Town House. Good style and good ensemble distinguished this relatively new body of string players, consisting of Albert Vertcham, Hans Wippler, Philip Kahgan and Constantin Bakaleinikoff. They were in fine rapport with Schmitz, who shared full credit for readings of the Brahms Quintet op. 34 in E minor and Milhaud's Creation du Monde. Its modern Gallicized Blues aroused mild amusement. The evening opened with Mozart's quartet No. 421 in D minor.

Generous reception also was the reward of Ruth Howell, soprano, and Ray Crittenden, baritone, both of Los Angeles, who had been chosen by the Western Concert Artists' League for the monthly event.

Plans are being perfected for the establishment of a School of Social Research in this city, modelled after the one functioning in New York. The local undertaking enjoys the counsel of Prof. J. Beard, eminent

American historian, and other outstanding educators of the California Institute of Technology. Your correspondent has been elected to the Academic Advisory Board as chairman of concerts and lectures on music. He will be pleased to hear from recitalists and speakers, the intention being to feature significant exponents of contemporary and historic musical movements of this and other countries. B. D. U.

Hubert Giesen for Seagle Colony

Indications point to an active session at the Oscar Seagle Colony, Schroon Lake, N. Y., this summer. A number of the old Seagle-ites have expressed their intention of returning for coaching.

Various groups will attend the colony, which opens June 1 and lasts until October 1. There will be some from the University of Baton Rouge, the University of Missouri, Columbia, Mo., including Ernest Cox, Claude Newcomb and Margaret Colby, as well as other singers and teachers from Buffalo, Indianapolis, etc.

The monthly arrangement at Schroon includes eight private lessons with Oscar Seagle, class dictation lessons in French and Italian, sight and choral singing, and room and board. There will be a specially designed course of class lessons for teachers and younger students, including the above mentioned essentials, except private lessons. The Friday night concerts will also be of particular benefit.

Mr. Seagle has completed arrangements with Hubert Giesen as coach and accompanist at the colony. He will conduct classes in repertoire (especially German Lieder) and also accept a limited number of private pupils for coaching.

Mr. Giesen started as a pianist and when he was fourteen years old appeared with Fritz Busch in Germany. He studied piano and composition at Cologne and Bonn later appearing as conductor at Stuttgart.

Mr. Giesen has been heard in various recitals and with chamber music ensembles throughout Germany. He was for some time accompanist for Adolph Busch, violinist, who appeared last season in New York with Toscanini, and has also played for Szlezak, Baklanoff and Karl Erb. Of late he has been accompanist for Menuhin, Busch and Persinger.

I See That

Due to the success of their Hartford, Conn., debut this season, the Brosa String Quartet of London will play a return engagement in that city next season under the same auspices.

Harry C. Banks, Jr., organist of Girard College, Philadelphia, Pa., ended his annual series of recitals, April 17. The final program brought an arrangement of Rossini's William Tell overture, Felix Borowki's sonata in A minor, Liszt's fugue on the name B-A-C-H, Ravel's Pavane, a romance by Louis Vierne, Evening Song (Bairstow) and Fletcher's Festival Toccata. The Junior Choir sang Bach's Gracious Lord of All Our Being and numbers by Percy Buck and Reichart.

Renee Nizan, organist, recently gave the second Philadelphia concert of her current American tour. She offered organ music by Widor, Couperin, d'Aquin, Rimsky-Korsakoff, Bach, Dallier, Franck, and the finale from Vierne's third symphony. Mlle. Nizan is a pupil of Louis Vierne, organist at Notre Dame, Paris, and his assistant there.

An early fall recital for Richard Crooks will be in Nashville, Tenn., October 20. A current engagement for Crooks in the same section of the country was on April 26 in Knoxville, when he was en route to the western festivals.

Rhea Silberta gave a lecture-recital at the AWA Clubhouse, New York, on April 24. She discussed Wagner, and John Carroll, baritone, sang several of that composer's works.

Dorothy Orton, soprano and pupil of Oscar Seagle, who has been spending the winter in Paris, coaching and singing, appeared as soloist with the American Women's Club in Paris on April 10, when she sang two groups of songs.

Ruth Julian Kennard will present her pupils in an annual spring recital at Carnegie Chamber Music Hall, New York, May 22.

The American Guild of Organists and members of the National Association attended the May 5 service in St. Bartholomew's Church, New York, four choirs com-

Radio

(Continued from page 15)

but Miss Ponselle was obliged to cancel her passage because of indisposition.

As recorded elsewhere, Arturo Toscanini added new cubits to his popularity in America, if that is possible, by his special appearance for the benefit of the Musicians' Emergency Fund. . . . WOR transmitted the Parsifal music and the Beethoven ninth—but not all of the tumultuous applause which shook Carnegie Hall. . . . Scouts from various sections report that the broadcast was a faithful reproduction of the Toscanini magic. . . . The double-basses in the ninth, however, did not thunder to provide the rib-rock foundation. . . . And that was not the fault of the conductor. . . . Nor, for that matter, was the tone quality of the choral forces. . . . Despite these flaws of transmission, the Toscanini concert was one of the broadcasting events of the year, another high mark for WOR.

It was a joyful week for S. L. (Roxy) Rothafel. . . . A few days before sailing for Europe, Rothafel presided over a Radio City Program, one of those omnibus affairs, with Schumann-Heink, Erno Rapee and his orchestra and a dozen others. . . . Over the NBC network, of course. . . .

And then Roxy's principles were vindicated at the Broadway theatre bearing his name. . . . Hugo Riesenfeld, it was announced, will conduct the restored Roxy Theatre Symphony, beginning May 13. . . . The Roxy orchestra will soon return to the air. . . . In time the cheap-jack broadcasting type will also feel the moral pressure of a suffering public. . . .

Five of the compositions selected by five conductors were performed by the NBC orchestra, Eugene Goossens conducting, on Sunday night. . . . The jury of selection was composed of Walter Damrosch, Tullio Serafin, Leopold Stokowski, Frederick Stock and Nikolai Sokoloff. One hundred and fifty members of the jury telegraphed their choice to NBC and next Sunday the results of the NBC prize contest will be announced and the winning works played in the order of the awards, which will be \$5,000, \$2,500, \$1,250, \$750 and \$500. . . .

binning, under the direction of David McK. Williams, organist.

Norfolk, Va., is another city that will hear Goeta Ljungberg in recital next season before the opening of the Metropolitan Opera season. The new soprano will sing there November 15 in the Blair High School.

Radiana Pazmor, contralto, was the artist at the April 22 Bechstein musicale, Wanamaker Auditorium, New York, her numbers including three by Schumann and songs by Watts, Rovinsky, and her father, H. Bickford Pazmore, of San Francisco.

Jeanne Laval will be the soloist for the Travelers Insurance Company of Hartford, Conn., on May 13.

Dan Gridley has been appointed tenor soloist of Riverside Church, New York. The other soloists are Alice Godillot Perkins and Milo Miloradovich, sopranos; Dorothea Flexer and Delphine March, contraltos; Carlton Boxill, tenor; Herbert Gould and Eugene Frey, basses.

Frederic Baer is booked for a recital next season in the Community Concerts Course of La Crosse, Wis., at Teachers College.

Carmela Ponselle will sing Amneris in Maurice Franck's open air performance of Aida at the Polo Grounds, New York, June 24.

Pupils of Walter Charnbury gave a piano recital at the New Jersey College for Women, New Brunswick, N. J., on April 14.

Yushny's Blue Bird to Remain Longer

Yascha Yushny has postponed the sailing to Berlin, of his Blue Bird (Russian revue) company, and will keep his forces at the Cort Theatre, New York City, for another week, beginning May 2. The usual Saturday matinee is scheduled, and Isa Kremer will continue as guest singer with the organization.

Mae Frohman Representing Wigman Abroad

Mae Frohman, assistant for some years to S. Hurok, sailed last week on the Aquitania with Mary Wigman, who goes to London for appearances there. Miss Frohman, in the absence of Mr. Hurok, will represent the dancer in Europe.

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Milan's Belated Homage to Strauss' Elektra

Acclaimed at La Scala Twenty-Three Years After Failure of
Première — Composer Present to Receive Ovations —
Mascagni's Pinotta as Running Mate to Cavalleria

MILAN.—Richard Strauss' Elektra was revived at La Scala, under Ettore Panizza's baton, in the first Italian rehearing since the stormy première in this house twenty-three years ago. The composer was present and shared in numerous enthusiastic curtain calls, followed by a personal ovation on appearing alone. The audience was plainly carried away, above all by the impassioned scene of the recognition of Orestes; and immediately after the engrossing finale, the hearers gave free vent to their excited pleasure, thereby atoning for the hostile reception given the work in 1909.

Strauss told me after the performance that he was highly satisfied with the Scala production. It was, in fact, excellent, thanks chiefly to the casting of Giulia Tess in the title role. This remarkable singing actress from Trieste—she has been engaged for the Metropolitan, according to report—gave an intense portrayal of the monstrous character that was altogether compelling histrionically. An unfortunate indisposition kept her far under the measure of her vocal powers. However, these had previously been admired in Salomé and in Debora e Jael, and her dramatic accentuation was irreproachable. An arresting projection and a model in acting that many singers might profitably fol-

low. Not a large nor in any way exceptional voice but tellingly used.

Of the other vocal interpreters, Umberto Di Lelio as Orestes deserves first mention, not least for his clear diction. Panizza, following Strauss' own example, duly subordinated the orchestral orgy to the voices. The setting designed by Cito Filomarino effectively fused historical stylistic propriety with a suggestive tragic atmosphere in the modern volumetric spirit. Dr. Lothar Wallerstein, stage manager, exploited fully every opportunity to vary the scenic monotony with colorful movements of masses. That these served dramatic rather than a decorative function is the highest praise for his skill.

WHY MASCAGNI RELEASED HIS STUDENT'S SCORE

The triumph at San Remo of Pietro Mascagni's hitherto unperformed lyric idyll, Pinotta, written at seventeen years of age, has already been described in a brief despatch to the Musical Courier. Pinotta is a revised version, made in Milan in 1883, of a mere student's exercise originally entitled In Filanda (In the Spinning Mill), a cantata which was performed at the Leghorn conservatory two years before. The verses

were Mascagni's own, revamped by Targioni Tozzetti.

It is the dearth of promising novelties produced by the young generation of Italian musicians which prompted the composer of Cavalleria Rusticana to present this embryonic score for public performance. After twelve years' silence, and apparently tired of giving negative votes in the innumerable opera contests on whose juries he has been serving, Mascagni decided to show the youngsters how he himself began. Practically nothing has been touched in the original score. The composer confessed his impotence to alter it, or to add to it, without spoiling its fresh candor. Following the San Remo triumph, the maestro plans to take it on tour as a running-mate for Cavalleria.

The slender action is laid in an imaginary spinning mill of old Piedmont, with a patriarchal boss who encourages his workers to consecrate their labors with prayers, and who abets the budding romance of two humble artisans, Pinotta and Baldo. Mascagni himself has stressed that it is not an opera, but a cantata, with just enough text for the music to flow, in other words a succession of set numbers in lyric style—choruses, prayers, romances, duets, ballads, rispetti, trios and dances, and more prayers.

In general character, the music, often patterned after a Ponchiellian cut, suggests a much-diluted Amico Fritz, with occasional hints of Amica. The robust idyllic note characteristic of Mascagni is unmistakable. Mafalda Favero, soprano, and Alessandro Ziliani, tenor, had the leading parts.

RAYMOND HALL.

Pittsburgh Orchestra Concludes Season

Several Choral Organizations Give Programs

PITTSBURGH, PA.—The Pittsburgh Symphony Society, Antonio Modarelli conducting, closed its sixth season with a brilliant concert, playing Weber's Abu Hassan overture, Franck's D minor symphony, and works of Berlioz and Moussorgsky. The veteran tenor, Dan Beddoe, won an ovation singing two arias, Cielo e Mar, from Ponchielli's Gioconda and Through the Forest, from Weber's Freischütz. Two encores had to be added.

The Dramamont Singers, directed by T. Carl Whitmer, gave an impressive performance of a highly musical and stimulating program. Many works received their first Pittsburgh audition. The principal of these was Whitmer's Choral Tryptich, for which the composer also wrote the text, a work expressing a strong individuality through the medium of the modern impressionistic idiom. Free in construction, each movement is replete with strength and singular effects, while the musical idea adheres closely to the textual implications.

Addison Jones, of Washington, Pa., and Richard Murphy, of Greensburg, appeared in separate piano recitals.

The Pittsburgh Male Chorus (Lee Hess Barnes, director) gave the last concert of its thirty-second season. Bernice Alaire, coloratura soprano, was the soloist, with Frederic Lotz supplying accompaniments.

The Mendelssohn Choir (conducted by Ernest Lunt) presented its final concert of the season. Handel's Israel in Egypt was heard here for the first time.

Esther Stoll, dramatic soprano, accompanied by Earl Mitchel, was the recitalist for the Pittsburgh section, National Council of Jewish Women.

Gordon Balch Nevin was guest organist at Carnegie Institute, playing two week-end concerts.

The Ukrainian National Choir of Pennsylvania (conducted by Constantin Orlyk) comprising eighty-five voices—men and women, boys and girls—gave its first public concert, presenting a program of sacred and secular works.

The Pennsylvania College for Women music department presented students of organ, voice, piano and violin in recital. Appearing were Ruth Berkey, Dorothy Humphrey, Gertrude Ray, Marie Kaye, Mary Louise Walter, Helen Walker, Eloise Howard, Helen Chambers, Alice McCortel, Berenice Beamer, Helen Jean Douthitt, and Gene Llewellyn.

R. L.

Beckhard and Macfarlane Artists' Activities Next Season

Felix Salmond, cellist, has been engaged for the Worcester Festival next fall. He will be soloist with the orchestra, Albert Stoessel conducting. Georges Enesco, violinist, will appear as guest soloist with the Cincinnati Orchestra next season. It is probable that Mr. Enesco will conduct one of his own Roumanian rhapsodies. John Goss and the London Singers will return to America in November for their third American tour. A few of their important bookings for next year are as follows: reengagement in the Symphony Hall series (Boston); Art Society, Pittsburgh; Maryland School for the Blind, Overlea, Md.; Unity Series, Montclair, N. J.; and a two weeks' tour of Canada and the Maritime Provinces.

Large Audiences at St. Louis Concerts

Piatigorsky Plays and Bonelli Sings—Elisabeth Rethberg in Final Program of Civic Music League

ST. LOUIS, MO.—Although the size of an audience seemingly has no bearing in certain communities upon the musicianly qualities of the artist who happens to be performing, yet, aside from the point of view of the artist, an auditor derives a certain amount of satisfaction in observing sizeable audiences acknowledging genuine talent. When Piatigorsky, the cellist, first visited St. Louis some time ago, a notoriously small group was on hand to greet him—much to his chagrin. Upon his second trip, however, the auditorium at Howard Hall was filled to capacity and appreciation more befitting his worth was demonstrated. Gregor Piatigorsky's program, beginning with a sonata in D minor by Andrea Caporale through the slightly acrid Habanera of Ravel, offered much to prove his mettle. On the program with Piatigorsky appeared Richard Bonelli, baritone, who completely captivated the huge audience with his consummate artistry.

The Civic Music League concluded its season of concerts with Elisabeth Rethberg, Kurt Ruhseitz assisting her at the piano. It is customary to expect from Miss Rethberg, as from few sopranos, a tone that is without blemish, without guttural gluts, and of pure melodiousness, and she did not fail herself in this instance. Especially delightful were the songs of Schumann, Schubert and Brahms.

N. W.

Philadelphia Opera Re-engages Ballet Corps

The Philadelphia Grand Opera Company has re-engaged its corps de ballet of one hundred, Catherine Littlefield, premiere danseuse, and Dorothe Littlefield, solo danseuse, for the season 1932-33. The ballet is to be seen next season in many of the company's productions, including Faust, Carmen, Thais, Aida and Tannhäuser.

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Menuhin Receives an Ovation in San Francisco, His Home Town

Huge Audience Hears Paderewski

SAN FRANCISCO.—When Yehudi Menuhin gave his only recital here this season, the Tivoli Theatre was packed from floor to roof. Every seat in the entire house was sold days in advance. To accommodate last minute ticket purchasers, extra chairs were placed wherever space permitted—on the stage, in the orchestra pit, back of the boxes and loges, while in the balcony and gallery were many standees. When Yehudi walked out on the stage he was greeted with thunderous applause. He deserved the reception for he is a virtuoso, a technical wizard who knows few difficulties. Yehudi can no longer be judged as a *Wunderkind*. To do so would be unfair to his ability. He played compositions by Tartini-Kreisler, Bach, Bruch, Paganini, Debussy, Ravel, de Falla and Rimsky-Korsakoff. In spite of all the triumphs that have been heaped upon his young shoulders, Yehudi remains the same unaffected lad that San Franciscans have known and loved since they first heard him at his debut, when he was only five. In Arthur Balsam, Yehudi had the cooperation of an efficient and sympathetic pianist. Menuhin appeared under the management of Selby C. Oppenheimer.

STUDENT ORCHESTRA IN SPLENDID CONCERT

The Minetti Symphony Orchestra, directed by its founder, Giulio Minetti, gave a concert at Scottish Rite Hall before a large audience which manifested approval at every pause in the program. The list of works performed included Maganini's Cuban Rhapsody, La Rumba, Sibelius' Finlandia, Bolzoni's La Poule, Bizet's Adagio (for strings), and Tchaikowsky's Italian Caprice. The soloist of the evening was Edith Benjamin-Soule, soprano. This organization is carrying on a work of real service, and there was evidence upon this occasion that young men and women of musical talent had been drawn to the ranks of the orchestra. The playing showed the results of hard drill and proper schooling and most

of it was unusually commendable. Mr. Minetti's handling of the baton revealed him to be a conductor of skill, and his interpretations manifested his authoritative musicianship. In Debussy's aria de Lia, from L'Enfant Prodigue, and songs by Dr. Arns, Roger Quilter, Granville, Bartók and Saint-Saëns, Mrs. Benjamin-Soule displayed a voice which was exceptionally rich and full of color.

PADEREWSKI RETURNS

Paderewski's return to the San Francisco concert platform was greeted with all the excitement that marks his appearance everywhere. The audience that filled Dreamland Auditorium rose spontaneously to welcome the Polish master. He played a program which consisted of music by Bach, Mozart, Liszt, Schubert and Chopin. Paderewski began his recital punctually at three o'clock and when this auditor left the hall at six-thirty, he was still playing to his legion of admirers. He was presented under the management of NBC Artists' Service.

PIANO RECITAL BY CAROLYN CONE-BALDWIN

Carolyn Cone-Baldwin, pianist, gave her first recital in San Francisco at Scottish Rite Hall, playing compositions by Carl Heinrich Graun, Bach-Liszt, MacDowell, Chopin, Ganz, Debussy and Strauss-Schulz-Evler. While Mrs. Cone-Baldwin in her playing is not the most poetic of pianists, her performance brought much that was unusually delightful.

FINAL CONCERT BY ABAS QUARTET

The Abas String Quartet, a chamber music organization of which San Francisco is justly proud, concluded its successful season of concerts at the Community Playhouse. The program consisted of vocal and instrumental works chosen from ancient and modern schools. The guest artist was Lawrence Strauss, distinguished tenor of the West.

C. H. A.

National Symphony Orchestra Ends First Season

Twenty-four Concerts Presented—Fourteen Works Had Their Local Première

The National Symphony Orchestra, Washington, D. C., has completed its first season with a record of twenty-four concerts (eight symphony, eight Sunday and

tors were Gustave Strube, composer-conductor, and Kurt Hetzel.

Plans for next season include an increased number of concerts, presenting orchestral music and soloists of the same high calibre, under the continued direction of Mr. Kindler. Typical of this season's press reviews is this excerpt from the Washington Herald: "Are there no limitations to the capacities of Hans Kindler? Each performance of the National Symphony Orchestra under the baton of this Dutch maestro reveals another magnificent accomplishment of the men and the conductor."

Alsen and Althouse Northwest Saengerfest Soloists

Paul Althouse and Elsa Alsen have been engaged as soloists at the Northwest Saengerfest to be held in St. Paul, Minn., June 23 to 26, inclusive. The soprano will sing in the afternoon and evening of June 24; the tenor in the afternoon and evening of June 25.

Twenty years have passed since the Northwest Saengerfest in the Auditorium at St. Paul in 1912. A still greater Saengerfest will be held in the new Municipal Auditorium this year. The Saengerbund of the Northwest have been joined for this purpose by the Illinois and Iowa Saengerbund, the Wisconsin Saengerbezirk and the Damentechor of the Northwest, an organization of eighteen women choruses over the Northwest specially brought together, and representing one of the largest aggregation of women singers organized in America.

Over eighty singing societies from the States of Indiana, Illinois, Wisconsin, Minnesota, Iowa, Nebraska and Missouri will participate in the five concerts of the Saengerfest, which will be held in a house seating 13,000 people. The instrumental music will be furnished by the Minneapolis Orchestra, and soloists of national reputation will assist the big choruses.

Americans Seek Music at Home This Summer

Marguerite Easter, New York representative of the European Festivals Association, believes that the present economic strain, which is depriving so many Americans of foreign travel, is resulting in increased cultural development at home, particularly in regard to music. "Over sixty per cent of the audiences at famous festivals abroad were formerly Americans," Miss Easter said. "Sometimes the percentage was closer to seventy-five. Of these music-lovers some can still afford to cross an ocean and half a continent to attend festivals, but most of them must satisfy their hunger for music at home."



Harris & Ewing photo

HANS KINDLER

eight children's concerts). The programs listed fifty-nine orchestral works and twenty-eight solo works. Eighteen of the numbers performed were by living composers, six by Americans. Fourteen were given their Washington premières. Soloists, in the order of their appearances, were Lucrezia Bori, soprano; Penelope and Rebecca Tarwarter, singers of folksongs; Miksa Merson, pianist; Sylvia Lent, violinist; Alfred Manning, harpist; Bernard Farronchi, cellist; Emil Spitzer, English horn player; George Wargo, viola player; Charlton Meyer, child pianist; Rosa Low, soprano; Elizabeth Winston, pianist; Efreim Zimbalist, violinist; Frieda Hempel, soprano; Percy Grainger, pianist; Yelly d'Aranyi, violinist; Dorothy Gordon, singer of folksongs; Ataloo, Chickasaw Indian contralto; Ann Sugar, child pianist; Mary Howe, Anne Hull and Helen Heintz, three-piano team with orchestra; Ossip Gabrilowitsch, pianist; and the Washington Choral Festival Association Chorus, Louis A. Potter, conductor. Guest conduc-

Latest Comments of the Press on the Success of

ELEANOR SPENCER

Pianiste



VIENNA:

"Neuigkeits-Weltblatt"

January 14, 1932

A most valuable and highly artistic program was given by Eleanor Spencer, the excellent pianiste who, prompted by her sympathy for the needy, played for the benefit of the Winter-Aid fund. Technical perfection, an impressive touch, an interpretive mastery of the subtle depths of the womanly soul—all of these outstanding qualities of this excellent artist combined to produce a tonal edifice of highly developed musical uniformity and impressive effectiveness.

"Neues Wiener Tageblatt," February 9, 1932

Eleanor Spencer gave her recent piano recital in the Mittleren Konzertsaal: rarely has a woman contributed anything for the benefit of the Winter-Aid fund that was quite as transcendently beautiful as Miss Spencer's rendering of the G-minor Sonata of Schumann.

"Neues Wiener Journal," January 10, 1932

Eleanor Spencer is a pianiste of class, who, in rendering the 32 Variations of Beethoven, demonstrated the important features required for the art of playing her instrument: a clear technique, an individual tone quality and an authentic interpretation of style.

"Wiener-Zeitung," January 12, 1932

Eleanor Spencer is a pianiste possessed of a certain elegance who always fascinates with her personal appearance, her vigorous energetic touch, her technical perfection, her crystalline tone, and the clarity of her musical appeal. A virtuoso who has never ceased to be a true musician.

SALZBURG:

"Salzburger Volksblatt," January 5, 1932

With her pianistic virtuosity, Eleanor Spencer knows how to interpret musical moods in a spiritually plastic manner; she marshals her forces with dignity and composure, aided by a clear, vigorous touch, that produces a fullness of beautiful tone quality.

"Salzburger Wacht," January 5, 1932

Eleanor Spencer, a well known pianiste of long standing in Salzburg, again fascinated her audience at her last recital with the limpidity of her playing, and delighted her numerous hearers with her temperamental warmth and musical appeal; the prolonged applause was well merited.

BRÜNN:

"Tagesbote," February 20, 1932

The radiant beauty of the wonderful Schumann concerto was the means of introducing to us Eleanor Spencer, the American pianiste. In Eleanor Spencer we recognize an artist of almost masculine interpretation, mastering the piano with the energetic sweep of authority and capable of overcoming all technical handicaps with ease. She seemed to be particularly in her element in the delicately detailed passages, and with these aroused a storm of applause and an enthusiastic demand for encores.

"Morgenpost," February 22, 1932

The best number on the program was the Schumann concerto for piano which the American pianiste, Eleanor Spencer, with her impeccable technical training, performed with scintillating virtuosity and glowing pianistic artistry.

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NEW YORK MAY 7, 1932 No. 2717

Why not a Jazzless Week—if it cannot be a year?

Highbrows determine what is great in music but the lowbrows see to its general popularity.

Just two questions: What would the radio do without music? Therefore, why not good music over the air at all times?

Perhaps this would be a good time for the U. S. Government to include in its Cabinet a Minister of Art. Everything can be had cheap these days.

Now that several of the prominent tonal educators have advised everyone except geniuses to keep out of music, more students than ever before will feel themselves justified in entering the profession.

Hungary's broadcast orchestral concert (under Dohnányi's direction) to America last Sunday was a complete aural and artistic success. The event signaled a return compliment for the radio programs which we have been sending to the Hungarians. That is the proper relationship between countries. Tonal bombardments are better than the hurling of shells.

Making Opera Pay

Good news for music was broadcast by the report from St. Louis that \$70,000 worth of tickets have been sold in advance of the opening of the Municipal Opera, thereby setting a new record. Pledges for two-thirds of the \$150,000 guarantee fund have also been obtained. In all likelihood this guarantee amount will be returned to the sponsors as in the past thirteen years, for there has been a net profit upon the season of opera each year. That of last year was \$30,000.

It is evident that the directors of the Municipal Opera in St. Louis are economical business men, and yet produce operas and operettas in a manner to please and appeal. Capacity attendance is the rule and not the exception. Might it not be well for the officers of other lyrical organizations in the United States, which are having financial difficulties, to discover how the St. Louis executives manage to avoid money loss and even gain a profit? With foresight and sound business judgment, music—a luxury always needing subsidy, as the citizens of America con-

sider it—can stand on its own feet, well-fed, well-clothed and with the rent paid.

Welcome Home

A victory for good symphonic music is indicated in the return of the orchestra to the Roxy Theatre, the largest motion picture house in New York. Hugo Riesenfeld, for many years managing director and conductor of the Rialto, Rivoli and Criterion Theatres, will conduct the symphonic organization of eighty musicians which was disbanded this past winter in favor of a "synco-symphonic orchestra."

Perhaps the patrons of the huge talkie emporium have wearied of the "hot tunes" of the industrious band which has endeavored to make them appreciate the value of syncopation, in preference to dignified performances of music by the great composers.

More than anything else this directorial change of policy shows the tremendous cultural advance made in music by the average citizen. He has heard good music for many years at the most prominent motion picture palaces of New York City and he has learned to enjoy it. His ears have been trained unwittingly to discard the commonplace melodies and harmonies of popular compositions, even though these tunes have been disguised by clever orchestrations. For jazz is like mustard; a little of it is excellent to tempt the palate, but a whole meal seasoned with it becomes indigestible—and perhaps even nauseating.

Hugo Riesenfeld's return with a large symphony orchestra is hailed by musicians as a triumph of the classics and as indicative of a similar change in policy at other theatres in the metropolis and throughout the country.

A Useful Record

The National Orchestral Association of New York completed its season of eight concerts recently with outstanding achievements in industry and artistic results.

There have been eighty rehearsals of the orchestra under the vigilant training of Leon Barzin, who has conducted all the public performances. The rehearsals had an average attendance of ninety-seven students who are members of the association. Fifty-two symphonic works were studied and sixteen American compositions read at rehearsals for the benefit of their composers and for the purpose of selecting manuscripts for public performances. Classes numbering 240 were held in interpretative aural theory, participated in by 3,479 students. Nearly 20,000 persons attended the series of eight concerts. It is stated in the secretary's report that these figures are all far in excess of those published last year.

What the National Orchestral Association accomplished is a good argument with which to counteract the uneasy grumbling of musicians who fear that general interest in good music is dying in New York.

America Falls Into Line

Saratoga, N. Y., or rather, a progressive group there known as the Yaddo Foundation, started a worthy movement (April 30 and May 1) with the first annual festival of contemporary American music. In European countries their composers have enjoyed such gatherings for many years past. It is fitting that our tonal creators should be afforded an opportunity to foregather annually, hear and discuss one another's works, and come into personal contact with the critics. Saratoga is an ideally quiet community for such a yearly meeting and the Yaddo estate offers roomy and richly picturesque facilities. The works heard there at the recent first festival are listed on another page of the Musical Courier.

Hope Springs Eternal

It appears that Beniamino Gigli and the Metropolitan Opera have not been able as yet to come to an agreement regarding terms for next season. It would be deeply regrettable if that gifted artist should not remain in the roster of the Metropolitan, for he has done much during recent years to uphold the high standard of its performances. Followers of Gigli and the opera-going public generally, would hail the news joyfully that the dissatisfied tenor had adjusted his differences with the Metropolitan.

Matchless Bach

Bach's Mass in B minor, heard again in New York last Monday, remains the towering peak of all liturgical music. It is at once the pride of the classicists and the despair of the modernists. To write such a work one must have the faith and genius of a Bach.

Disturbed Air Waves

The Chicago Council of Teachers of Singing, by a resolution passed at its latest meeting, felt impelled to protest the recent broadcast radio statement of Walter Damrosch regarding summer music study. He said in his air talk that he had received numbers of letters and inquiries from students and teachers asking advice as to the best schools of music for study this summer and that after careful consideration he had decided on two which he could recommend; first, the Conservatory at Fontainebleau in France (the expense of the trip and the study there had been made very reasonable so that it would be possible for American teachers to take advantage of the opportunity); second, the Juilliard School of Music of New York City, which was running a six weeks' summer session with practically all its regular leading teachers.

Mr. Damrosch said furthermore, that he could recommend only endowed schools that are not run for profit.

T. N. MacBurney, secretary of the Chicago Council of Teachers of Singing, sent the protesting resolution to M. H. Aylesworth, president of NBC, accompanied by the following letter:

CHICAGO COUNCIL OF TEACHERS OF SINGING

Chicago, April 21, 1932

Mr. Merlin H. Aylesworth,
711 Fifth Avenue,
New York City.

Dear Sir:

Permit me to call your attention to the enclosed resolution drafted by the Chicago Council of Teachers of Singing and the announcement made by Mr. Walter Damrosch recently to the general effect that there were only two Schools of Music either in America or Europe which he could recommend.

It is needless to add that both the Chicago Council of Teachers of Singing and all other conscientiously conducted Schools of Music (as well as all private teachers) in America resent these statements and question the impartiality of the Radio Chain (N.B.C.) of which you are president, in permitting any single individual to thus use your high prestige and powerful influence to the detriment of American schools of music.

Mr. Damrosch's statements have caused a great tension and unrest among a vast army of your radio audience.

Sincerely,

T. N. MacBurney,
Secretary C. C. T. S.

To a Musical Courier representative, Mr. MacBurney said: "Our protest was made as musicians and teachers, against the broadcasting of a statement which reflects in so direct and insulting a fashion upon the artistic standards and the quality of the work of the music schools of America and the great number of private teachers. It is as uncalled for as it is undeserved. Mr. Damrosch would appear in a more pleasing light and speak with greater authority if his name were not so intimately associated with the only two schools he feels he can recommend."

On the other hand, Dr. Damrosch no doubt was expressing his sincere conviction, even if inadvertently put, and had no wilful intention of injuring any musicians or damaging any musical interests. (Most of his winter has been spent in efforts to relieve financial conditions for those of his colleagues who are in distress.) The NBC officials are assiduously careful to keep their broadcasts free from bias and personal propaganda and doubtless will be able to mollify the honest resentment of the Chicago and other musicians and teachers.

There are many excellent summer music schools in America and the best proof of their worth is offered by the quality of the teachers they employ, and the large number of their successful pupils.

Seasonal Symphony

Now that the New York Philharmonic Orchestra has closed its season, one may make valedictorian record of an admirable series of concerts, presenting useful and mostly interesting programs, led by well liked conductors. The Toscanini artistic achievements and personal episodes need no retelling now. The other directors of the winter were Erich Kleiber, Vladimir Golschmann, Ossip Gabrilowitsch, Ottorino Respighi, Bruno Walter, Sir Thomas Beecham and Hans Lange. Altogether the Philharmonic played 126 concerts in 1931-32, with 407 performances of 163 works. Thirteen German composers figured on the programs, as against 11 Austrian, 8 French, 7 Russian, 7 Italian, 5 American, 4 Czech, 3 English, 1 Pole, 1 Spanish, 1 Finn, 1 Belgian and 1 Moravian. Beethoven, Mozart, Brahms and Strauss were the composers most often heard. Many new opuses achieved world and American premières. None of them were sensationally successful. The Philharmonic players kept up their high standard of performance, the audiences remained large and responsive, and the orchestra's season generally goes down into history as a success.

VARIATIONS

By Leonard Lieblich

Now it is Arthur Honegger, Parisian composer, who declares that music is no profession, but "a luxury, a pastime, an amusement; one cannot depend on it regularly for a steady livelihood; it is a religion of which the composer is the heroic and unselfish priest." Mechanical music has brought about the debacle, in Honegger's opinion. He explains that in France, the composer of a symphonic work usually pays for its publication, at a cost of about 3,000 francs. For the first performance he receives a royalty of from 60 to 100 francs. For a production of his King David oratorio in Switzerland last year, Honegger was paid a royalty of 15 francs, which is about 60 cents in American money.

Honegger, on the other hand, does not believe that music will die because of its present unprofitableness. He says that great talent must express itself.

That is true enough, but great talent is not above seeking pay for its expression. Haydn, Schubert, Mozart and Beethoven manuscripts were hardly dry before their creators rushed to the publishers to offer them for sale. One of the best musical merchants of his time was Beethoven. Wagner, too, showed genius for salesmanship once his wares had found vogue. In the twentieth century the most effective high pressure sellers were Richard Strauss and Giacomo Puccini. Mendelssohn, Liszt, Brahms, Rossini, Meyerbeer, Verdi, also showed no lack of skill as compositorial bargainers. Poor commercialists were Mozart, Schumann, Schubert, Wolf, Franz, Chopin, Tchaikowsky, Moussorgsky, Bizet and Bach. Nearly all the modernistic composers know the value of barter. Give them a hand, as it were, and they will demand all the monetary return of which the traffic is capable.

Paul Howard, pianist, of Adelaide, South Australia, sends me photographs of his handsome self and his cheery looking family. He has given sixty-five recitals in his home town. A Godowsky enthusiast and disciple, Paul introduced most of that master's works (including the sonata) to the musical audiences of Adelaide.

He is, like myself, a Chopin reactionary, and adores the fourth Ballade, in F minor. On his recent program, at which he played the four Ballades, he printed this annotation, from Huneker's Mezzotints in Music:

When young I had no god but Beethoven, and all other gods were strange. To-day hemmed in by the noise and dust of the daily traffic of life, I have a tiny sanctuary which I visit betimes. In it is the fourth Ballade of Chopin, the one in the mode of F minor. It is a masterpiece in piano literature as the Mona Lisa and Madame Bovary are masterpieces in painting and prose. Its melody, which probes the very coverts of the soul, is haunting in its chromatic coloring, and then that fruitful pause in half notes, the prelude to the end! How it fires the imagination; how unlike the namby-pamby Chopin of the school-room and the critics.

Pitts Sanborn, in commenting on the unsubsidized Metropolitan Opera, rightly points out in the New York World-Telegram (April 16) that the city's picture galleries "are handsomely endowed, as though painting were more instructive or 'cultural' than music." Millions have been left to the Art Museum and the general public does not even know the names of the donors. Let some generous soul give money toward the maintenance of a symphony orchestra, and the tidings are spread from the housetops forevermore.

There is no need to enter into comparisons between the arts of painting and music, or to point out which of the two appeals to more persons and gives them the greater live pleasure.

New York City as a municipality does not subvene its own Opera and symphony orchestra, or contribute to those already existing in the metropolis; but New York builds housing for, supports, and ministers to the recreation of monkeys, guinea pigs, elephants, wild beasts, reptiles and other inhabitants of the city's menageries in Central Park and the Bronx.

The proud and rich "world's capital" also gives niggardly sums for outdoor concerts (made the vehicle of political patronage and graft) and allows itself to be helped out by private citizens in providing the best kind of summer band music for the people. The whole spectacle is sordid, humiliating and shameful.

When Paderewski gave his Madison Square Garden recital, Mr. and Mrs. Josef Hofmann drove there

in a taxicab which had difficulty in reaching the entrance owing to the long line of vehicles. During the delay, Hofmann amused himself by talking to the chauffeur and asked him: "What's going on at the Garden tonight?"

"That fellow Paderewski is giving a concert. He's the greatest pianist in the world."

"How do you know? Have you heard him?"

"Sure I have. And I heard Itoybi. He's a champion, too. Then there's another one, Rackmanoff, that I like."

"Did you ever hear Hofmann?"

"Who?"

"Josef Hofmann."

"Of course. Heard him at Town Hall." (Hofmann never played there.)

"What do you think of him?"

"Well, he's pretty good. But he's not in the same class with those other guys."

(I must confess that so far as I am concerned, the foregoing story is merely hearsay. It was told to me by—Josef Hofmann.)

If you think you are a completely informed musical authority, just see how many of the Bach chorale preludes you know by name.

Latest outrageous Soviet musical atrocities: The Moscow Rundschau reports that when a Leningrad instrument factory recently advertised 300 pianos for sale, 6,000 buyers appeared in a few days, "or more than enough to absorb the entire piano production in Russia for 1932." The same paper adds that the second Five Year Plan (beginning in 1933) will increase the production of musical instruments, "so that in 1938 the annual output will be 50,000 pianos, 2,000,000 string instruments, 250,000 wind instruments and 50,000,000 phonograph records."

Hindemith's opera, *News of the Day*, will have its Russian premiere at Leningrad very shortly.

One often wonders why the foreign musical terminology is retained by our American composers and publishers. Italian still dominates almost exclusively. Allegro, andante, ritardando, presto, vivace and the like would mean even more to Americans when translated into moderately fast, slow, gradually slower, fast, lively, etc.

Especially in our broadcasting, with millions of musically inexperienced persons as listeners, the English terms would be more practical, understandable, and certainly more educational. Nothing except tradition seems to keep the Italian words in our music. These are the days when tradition is making way for utility all along the line. Let music follow suit.

News from Austria that copyright on the Beautiful Blue Danube waltz has just ended is a pertinent reminder of the remarkable and continuing world popularity of that well-known composition. Copyright usually lasts much longer than popularity, and the end of a copyright is rarely of enough general interest to be noted in the newspaper. But the blue Danube seems to flow on in music as it does in nature.—Christian Science Monitor.

In Great Britain, radio broadcasting is not open to advertisers. [Helpful hint: the steamship rates from America to England are considerably reduced at present.]

A letter to the New York Sun complains of the "quavering; vibratory, inarticulate laments of the radio crooners and lullabysers." The writer goes on:

They satisfied my insane desire to memorize the chorus of a popular song; I did succeed in putting together some few words, which when taken as a whole, meant love. It seems that an ardent young Romeo was bidding good night to his sweetheart, and although he was to meet her again within the short time of a half a day he found it hard to tear himself away. The following is my interpretation—not very good, but as good as it was sung:

Good ni, tweetah, good ni ill tomorrah;
Good ni, tweetah, soup will banish Sarah;
Tearson patting may make us forlorn,
But with the dawn a noodle is born.
Good ni, tweetah, dow I'm not besideju;
Good ni, tweetah, still ma love ill guideju.
Dreams and lala ear me while I holdju;
Good ni, tweetah; good ni.

There ought to be a law—a clause in their contract if there is one—to prohibit the munching of apples or the eating of mush during a song.

NBC has raised its advertising rates 20 per cent. Will the commercial sponsors also raise the artistic

quality of their programs in the same ratio? Why—er—hem!—well, let us wait and see.

Prof. Walter B. Pitkins' Short Introduction to the History of Human Stupidity, says that there are 1,500,000,000 notably stupid persons on this earth—an average of four out of five. The radio advertising announcers are therefore sure of an audience for a long while to come.

Robert Coleman points out in the New York Daily Mirror that "scat singing" (hi-de-hi, ho-de-ho, etc.) is nothing new, for in the second act of Walküre, some of Brünnhilde's lines are, "Ho-yo-to-ho! Ho-yo-to-ho! Hi-ya-ha! Hi-ya-ha! Hi-ya-ha! Ho-yo-to-ho!"

Julian Seaman reminds Mr. Coleman that the basic music—jazz—of the "scat songs," also was thought of first by the great composers, and he specifies dozens of examples of such syncopations in the works of Brahms (symphonies and violin concerto) Bruch (violin concerto, G minor, last movement) Beethoven (symphonies) Tchaikowsky, Schubert, Dvorak, etc.

Chopin was an expert in syncopation, some distinctly jazzy, but he used it only as episodes. All the Russian composers employed the same trick easily and cleverly. Of the living masters, the most varied and skillful rhythmist is Rachmaninoff, with Prokofiev a good second.

At last the "song of the dollar" has become a reality. A news report says that a \$20 gold piece was made to sing over a radio broadcast by drawing a violin bow across its surface. The statement must be taken for granted by musicians in general, as most of them are unable to make the experiment for themselves.

The \$20 gold piece used in the test no doubt belonged to the radio station, and the violinist who drew the bow probably was watched by a special corps of office help and detectives.

Dear Variations:

I quote an announcement made over Radio KGER, Long Beach, Cal., Sunday evening, April 10: "The studio ensemble has just played selections from the opera 'Mignon' in our program of American music. This opera is the work of the American composer, Theodore Thomas, and has had a strong influence on American composition."

I expect any day to hear that Richard Wagner, who composed that well known American opera, Parsifal, played shortstop for the Pittsburgh baseball team in the 1909 World's Series.

Yours for louder and dumber radio announcers,
LUDWIG CONDÉ.

"After listening to the song of the frog, the screech of the parrot, the caterwauling of felines, the heehaw of donkeys, and the bellow of elephants, deny if you can," writes M. B. H., "that animals preceded man in the invention of modernistic music."

The solemn New York Herald Tribune (April 19) bursts into unexpected and uproarious humor, with this paragraph, cabled from Budapest: "As a 'last ditch' economy measure the Budapest Police Band was ordered dissolved today. The players were returned to their beats." Find the joke, and chortle until it hurts.

Last minute, stop-press news:

(Special to the Herald Tribune, New York)

NEW HAVEN, CONN.—George Dudley Seymour, patent attorney and authority on Colonial history of this city, has given Yale University a late eighteenth century barrel organ, announces "The Yale Alumni Weekly."

The law of compensation never ceases to work. The leader of a jazz band has testified in a Michigan lawsuit that he cannot read music. On the other hand, many a musician able to read music cannot lead a jazz band—although many such would be willing to do so.

Then there is the steel riveter, damned for decades as a hideous noise maker. Now it sounds like a full diapason of music to a world anxious to hear the resumed hum of industry.

The late Mrs. Josephine L. Hanna, who died April 9, left \$5,000 to the Institute of Musical Art, and \$5,000 to—the Speyer Hospital for Animals.

In The Chesterian (London), Alexander Brent Smith says: "Anyone can write bad Variations. . . . Strictly speaking, neither Wagner nor Berlioz was a Variation writer. . . . Variation writing proper is an art-form in which the greatest minds have loved to exercise themselves." Thanks for the boost, Alex.



Am I proud? Well, here's a letter to me from a professor of piano at the Syracuse (N. Y.) University:

Syracuse, N. Y., April 23, 1932.

Dear Mr. Snooper:

On your page of the Musical Courier of February 20, there is a letter from Mr. Sigmund Krungold, who, it seems, had charge of the music for the Paramount film, Dr. Jekyll and Mr. Hyde.

He states that the musical composition used in the first scene, showing Dr. Jekyll playing the organ, was the Bach Toccata and Fugue in D minor.

I saw the film several weeks before his letter appeared, but I remember distinctly that the composition played in that scene was not the Toccata but the Choral Prelude of Bach—"Ich ruf' zu dir, Herr Jesu Christ." Furthermore, I remarked to a friend at the time, on the attention to detail given by the producers, in that they had a copy of this composition on the desk of the organ-console, Peters Edition, No. 244, Vol. 5, Page 33.

Let me give the startling impression that I am able to glibly name the edition, volume and page of any composition visible on an organ or piano in a film scene, I hasten to add that I had been reading over this chorale-prelude only a few days before seeing the picture, and was therefore acquainted with its position on the page.

Hoping that this morsel of controversy may serve to enliven an otherwise dull moment in your snoop snoop-a-doo-ings, I am

Cordially,

KIRK RIDGE.

I overheard the following conversation between the engineer of the Cort Theatre and the check-room boy in reference to The Blue Bird which opened there recently:

Boy—Is dey all Roosians in dis show?
Engineer—Sure, dey must be. Dey don't talk English.

Boy—Where 'dey come frum?

Engineer—Duluth.

Boy—Where's 'at?

Engineer—On Lake Supeerer.

Boy—Big place?

Engineer—Sure. Fi-hundat-thou.

Boy—Gee. But not classy, eh?

Engineer—Sure. Millionaires 'n everything. Unudder place call' Supeerer cross de river.

Boy—Where's 'at?

Engineer—In State o' St. Louie.

Boy—St. Louis ain't a State, Ha-ha.

Engineer—Well, it's in some State. Illinois, I guess.

Boy—You don't know so much.

Engineer—Well, I bin dere. Dat's more 'n you.

Boy—So yer frum der sticks. I t'o't yer was a hick.

Engineer—Well, anyways, dey is Roosians in dis show.

Spot news: Beethoven is in New York. He is listed in the telephone directory as Harry.

In the elevator at Steinway Hall, the stout, jovial man said to the slim, sad eyed man: "Harry's a splendid musician; plays the organ and celesta." Of course it's the celesta that completed the splendor of "Harry's" musicianship.

All of us have been wondering what advertisers pay for their broadcasting. It is a secret no longer, for the New York World-Telegram tells that the present NBC rate is \$900 for a full hour, \$562.50 for a half hour, and \$351.57 for a quarter hour. I plan to buy four seconds of air time, just to shout: "Hello, folks. Be sure to read the Somebody Told column in the Musical Courier every week." Will NBC kindly send me a rate on that, with courteous professional discount?

I most surely am the listener. I stood at least twelve feet from Otto H. Kahn, and though he never yells, my ears distinctly heard him tell his banker friend about a trip to Europe in two weeks or so, with stop-overs at London, Paris, and the Riviera, and a finishing cure at Royat.

A man called me on the telephone last week, Wednesday afternoon, to inquire if Beethoven "really composed the ninth symphony and the Moonlight Sonata." He said he was writing a musical article and wished

to avoid errors. I may be wrong, but it seems to me it will be a real error to read what this guy writes.

Sig Spaeth, in his Tune Detective series over the radio, certainly calls a "Spaeth a Spaeth" when he shows what musical fakers most of the popular song composers are.

My, my, my! What changes of personnel, and what a shifting of roles there will be next season at the Metropolitan Opera. Wait and see if I'm not right, when Gatti-Casazza issues his annual prospectus-manifesto before he sails for Europe.

New York, April 29, 1932.

Dear Snoopy:

I notice in your "Nut Work of News" the following:

"Gilbert & Sullivan's Patience tried by blank opera company."

Are you sure that it was Gilbert & Sullivan's Patience that was tried? I know people who heard it. What's that? Perhaps you're right.

Faithfully,
CHARLES L. WAGNER.

Have you heard of the projected new radio station to be headed musically by Leon Barzin, which will bar jazz entirely from its broadcasts in tone—whether commercial sponsors like or no like? Of course there is a hitch to the proposed undertaking—it has not yet secured the needed operating capital. The idea seems great, however.

No, Ethelinda, Mr. Henderson did not write in his Sun column last Saturday that "the demijohns" of music are not to be ignored. The word was "demigods."

Emil Katz, boss of buffet at the Metropolitan Opera, is an ardent Wagner fan—because the intermissions are longer and he sells more sandwiches.

So Toscanini and Gatti-Casazza have kissed and made up, and I, for one, am mighty glad. My fervent hope is that Arturo may be invited by Giulio to conduct some operas at the Metropolitan next year. How I would love to see the luminous hero of the baton lead nothing less than Wagner's Ring, Meistersinger, and Tristan and Isolde. Oh, please, please, Signori.

Deems Taylor is no longer the music critic on the New York American and I am told that his successor has already been chosen but will not be announced until next autumn. Grena Bennett is to continue as associate critic, a post she has filled with high credit for about twenty years.

I know what's going on even in far-off Honolulu—and I don't mean only the Massie case. Jeanne Jomelli, former Metropolitan

Opera singer, is living in the Hawaii metropolis, following her severe nervous breakdown several years ago. . . . Charlie Cadman's Sayonara cycle, sung there not long ago, had the assistance of a tenor named Royden Susu-Mago. And on the same program, Abe Chasins' Rush Hour in Hong Kong was played by Ernest Tadashi Tahara.

I'm a composer, too. I compose myself for sleep every night—except when I'm out doing nocturnal snooping.

Folks are right in assuming that I know everything. Someone writes to ask me what has become of Maximilian Pilzer, the well known violinist. That's easy. He's playing in a radio orchestra in New York.

Well, boys and girls, now I'm going to snoop into my own affairs—mind my own business, as it were, for at least one paragraph—and bid you *au revoir* and a *riverci*. My summer vacation starts today and I'm off to unknown regions until next September.

In a way, I feel very unhappy about it. It has been such fun to discover so much about the private lives of persons condemned to engage in professional music. But now that they are all running away from town, or getting ready to do so, my good time is finished. (I may say, in an Eugene O'Neill aside, that perhaps some of those who went early had to leave on account of my weekly diary of revelations.)

I am not telling where I'm going; perhaps to the Canadian wilds; or mayhap to Pebble Beach, Cal., or Lake Placid, N. Y., or Biloxi, Miss., or Pike's Peak, Col. You never know what Chicago gangster may have been bought by one of my victims to put me on some isolated and lofty spot. No, sir, I'm secret, I am.

Me and my natural peepers, my telescope, binoculars, microscope, and sensitive instruments for detecting seismic or social disturbances in musical circles will keep well oiled during my long absence from the city, and when I return in the autumn I shall resume my snooping with more vicious joy and ruthlessness than ever.

Meanwhile, ta-ta, and wishing you a merry Moussorgsky.

Yours faithfully,
SIMON SNOOPER.

FROM OUR READERS

Dr. Butler Writes

Syracuse University, Syracuse, N. Y.
April 28, 1932.

To the Musical Courier:

It is reported that Mr. Walter Damrosch, using the National Broadcasting Corporation as his means of communication, has stated that "there are only two music schools which I can recommend for summer study—the Juilliard School at New York, and the school at Fontainebleau, France."

Does such a statement come from Mr. Damrosch's desire to drum up students for the New York school, of which his brother is one of the directors, and for the Fontainebleau school, of which he himself is a sponsor, or does it come from sheer ignorance of what is being done and has been done for years by some of the best music schools in this country?

Doubtless any musician in the country would feel perfectly safe in recommending the summer session of the New York school, although it is not yet in existence, as it opens its doors to summer students for the

first time this coming summer. But why condemn by inference, or entirely ignore, the fine work that has been done and will be done this coming summer at the Eastman School of Music, New England Conservatory, Peabody Institute, Oberlin College, Michigan University, Northwestern University, Syracuse University, Kansas University, and such independent schools as the American Conservatory, Columbia School of Music, Cincinnati College of Music, and others too numerous to mention?

Perhaps the most charitable way of looking at the matter is to believe that Mr. Damrosch has had his nose to the grindstone in New York City so long that he actually knows nothing of what is going on the country over. It may also be true that the ethics of Mr. Damrosch are not quite all they were supposed to be.

Yours cordially,
HAROLD L. BUTLER, Dean,
College of Fine Arts.

Northwestern Estimate

Calgary, Alberta, Canada.

To the Musical Courier:

We have taken the Musical Courier for over a year, and we would like to express our satisfaction with its general news and educational articles. It has brought us great pleasure during the past twelve months and has also kept us informed as to musical matters all over the world.

Very truly yours,
FREDERICK FRASER.

OBITUARY

Lucille Chalfant

Lucille Chalfant, soprano, was found dead last week in a Berlin rooming house, after taking poison. Identification was made by the American Consulate, who took charge of funeral arrangements. The singer was forty years old, and had had a fine career in America both in opera and in musical comedy. She was also cordially received in Paris when she sang Rigoletto in the spring of 1925.

Two children, a son and a daughter, survive her.

Mrs. Richard Copley

Mrs. Richard Copley, wife of the New York manager, died in Hudson Hospital, Kearny, N. J., on May 1 from severe injuries received after she had been struck with a rock while driving with her father, Edward T. Mills.

Mrs. Copley was born in Shrewsbury, England, fifty-two years ago. She came to America when she was eleven years old, and for many years has been prominent in social and civic work in New Jersey, where she was also a member of several organizations.

A daughter, two grandchildren and her father also survive.

Richard Specht

VIENNA.—The noted musicologist Richard Specht, biographer of Richard Strauss, died here at the age of sixty-two. In his youth Specht studied architecture, but turned to musical criticism on the advice of Goldmark and Brahms. He founded the Viennese fortnightly, Der Merker, which he edited until 1919. His history of Vienna Opera (1911) is authentic, and besides his two-volume work on Richard Strauss he wrote monographs and studies of Johann Strauss, Brahms, Mahler, and Puccini, and a series of critical sketches. He was born in Vienna.

Carrie Long Callan

Carrie Long Callan, for thirty years organist at the Home for Incurables (New York), died at her home, April 27, in her sixty-ninth year. Mrs. Callan was a graduate of the Oberlin Conservatory, and had played as organist and soloist in many New York churches.

Constance Scharpegge

Constance de la Roche Scharpegge died in Bellevue Hospital, New York, on April 24. Miss Scharpegge, who was forty-four years old, was well known to American radio audiences. A German by birth, she came to America in 1924 and sang at the German Theatre, New York. She is survived by her mother, a sister and a brother.

Mrs. Thomas L. St. Denis

Mrs. Thomas L. St. Denis, mother of Ruth St. Denis, died at her home in Long Beach, Cal., on April 28. Mrs. St. Denis, who was in her eighty-eighth year, had been active until four years ago when she suffered severe injuries from a fall. She had made many lecture tours, and was said to have been the first woman graduate from the University of Michigan Medical School, although she never practiced medicine. Her husband, an English inventor, died in 1918.

A son, B. St. Denis, who resides in Hollywood, also survives her.



With business men turning to music for relaxation we can soon expect this.

SAVE OPERA AND NATIVE ARTIST WITH CIVIC COMPANIES, URGES LA FORGE

Attacks Superior Prejudice Against Use of English

How much longer must the American singer wait before he comes into his artistic birthright and ceases to be a "man without a country?"

Frank La Forge, composer, pianist, and voice teacher, whose atelier has cradled a large number of vocal careerists, paused a moment to reach for scores of Die Götterdämmerung in the Ernest Newman English version, Liszt's Saint Elizabeth, as devised for opera by Artur Bodanzky and produced by the Metropolitan in 1918, a batch of Schumann and other Lieder.

"Here is more evidence, if any is required," continued La Forge, "of the adaptability of the English language for song. See what Newman has done with Wagner," and we went over the parallel texts of the

house, this institution which will afford an outlet and a refuge for our native talent.

"Perhaps there has never been a more propitious period in our history to organize this civic opera company than right now. We must provide for the artistic and economic future of our singers, or we must fail in our mission. We have talked theory long enough in this country; now let us get down to a concrete basis of salvation for the thousands of native artists.

"The tragedy of the American singer is the lack of opportunity. Consider a young German, French, or Italian contralto. From childhood on she will probably be hearing opera; opera in her own tongue. She will absorb the spirit of the opera, she will be more or less familiar with the roles; she will probably be following with particular attention all the contralto roles. Before she is immersed in her operatic studies she is subconsciously familiar with the whole repertoire; she has acquired the opera habit.

"That young girl will be able to begin her operatic career at the right time of life. She has absorbed the atmosphere simply because she was not compelled to climb over the barrier of a foreign language.

"From the outset she heard her own tongue; she was able to follow the performances as readily as she could the 'talkies.' In her country a perfect diction is an absolute necessity and the lack of it is not pardoned. Diction is almost the first subject to criticize when a singer makes an operatic debut.

"Would our American public be devoted to the 'talkies' if the actors spoke in other languages; if the average person in search of entertainment were first obliged to study a translation in the libretto? I think not. You have probably observed that the foreign talking pictures enjoy no vogue except when the national groups can follow the spoken word.

"Opera is a form of entertainment, an inviting highway to the realms of culture and art. We seem to forget this point and insist first of all that opera is beyond the enjoyment of the average person; we emphasize the cultural and artistic phases, and forget all about the entertainment value of opera. The Frenchman, the Italian, the German goes to the opera to be entertained, not to be educated.

"Naturally, the average American is frightened by the alien form sung to him in an unfamiliar language; he prefers to be entertained. So he avoids opera. That is the cruel truth, whether or not we like to hear it. And yet we make a mystery about the reason for the average American's avoidance of the opera house. Give him his own language and he will listen to Wagner, Verdi, Mozart, Massenet and the others as eagerly as any European.

"The European is wiser; he has no easy tolerance of sacrificing his native artist for the sake of singing in strange languages. He cannot comprehend why he should not be permitted to hear his own language. He takes it for granted, and rightly, that visiting artists, Americans included, should sing to him in his own language.

"With his great adaptability, the American artist has mastered the rôles in all the necessary languages—but at what a cost. He is a lonely figure in the foreign opera. You meet him in the Paris Opéra, for example, a strange and curious intruder until he is able to hold his own like any native with his French colleagues, the staff and the stagehands.

"The question of translations is not a light one but it is not as insoluble as we are told. We could begin in our recital programs by providing English settings of the less familiar numbers. At first the English words might seem strange, but gradually our ears will become accustomed to the change. Before we know it we shall accept English texts as a matter of course.

"Much has been said about the 'impossibility' of finding suitable translations of the operas. I wonder if the musicians who raise the objections are intimate with the original French and Italian librettos? Surely the language of Shakespeare, Milton, Keats, and Shelley could provide an adequate translation for these opera books if good translators who understand the language as well as the music, were chosen.

"The translators, of course, will use the English of poetry and literature rather than the idiom of the day, and otherwise keep in concord with the nobility of the music and the original text. The English form may even better the original, in many cases. We know that Wagner himself urged that his music dramas be translated; surely we miss little of the spirit of the Wagner scores if we utilize the translations now available.

"We all know the many absurdities inherent in poor translations—as 'a notelet in its throatlet' variety," smiled La Forge. "But the opponents of opera in English and the general use of English in song, have

dwelt too long on these shortcomings of inadequate adapters, most of whom are absurdly underpaid.

"There is another phase. If opera is really to exist on its own merits, it should not have to be supported only by wealthy people. The intense interest of the middle classes who want an evening's entertainment could keep the opera alive if that interest existed. How can it exist for the masses if they do not understand the play as it progresses? When The Bat was given in New York, the program included a note asking the audience not to tell their friends how the story finished, knowing full well that the tense uncertainty was the thing which held the audience. The success of that play proves how susceptible people are to a thrill born of uncertainty. The same holds good of opera.

"Opera plots that are not sound will never interest the people. But of what use is it to give an opera with a good plot if it cannot be understood? True, one can enjoy the music, but most intelligent people are not satisfied to be ignorant of the story. The singers who draw the greatest audiences are always those who get the 'story over' and those singers also choose many songs with good stories.

"Consider our American singers. We have some great ones and they need people to champion them. What conditions do they meet when they go into opera here? The same conditions they would meet in a European opera house. They can hardly speak in their own language, to say nothing of singing in it. The European singer comes here as if he were at home. Why not make it necessary for him to learn English?

"We must provide a refuge and create a home for 'the man without a country.' And a civic opera company is the obvious solution."

A. H.

The Real Gipsy Music

(Continued from page 7)

ered by G. Dem. Teodorescu from a Gipsy minstrel, Petre Sholkari; and not a few of the songs of the guslars among the Servians and other Slavonic nations in the Balkans come, too, from the Gipsies. They have retained the ancient tunes and airs, from the dreamy "doina" of the Roumanian to the fiery "czardas" of the Hungarian or the stately "hora" of the Bulgarian.

Gipsy melodies are always adorned with unusual twists and runs and turns. Nearly every Hungarian village possesses its Gipsy band, their favorite instruments being the violin and the cembalom. The cembalom accents the rhythm while the violin leads in the improvisation of parts of the well known melody. The other players follow, guided merely by their inner feeling for harmony. The air generally begins on the down beat, is in double time (in contrast to the triple time used in other Slavic countries). Rarely ever are notes used.

Of the many Hungarian musical forms the czardas is the most loved by the Gipsies. It exactly presents the spirit of the Gipsies as we know them. The czardas consists of two parts: a slow Lasse, which is generally minor in mood, and of a rather sad and melancholy character; and a rapid

A FAMILY TRIO



THOMPSON STONE

and his daughter, Margaret, five years old. Mr. Stone is the conductor of the Handel and Haydn Society, the Apollo Club, and the People's Symphony Orchestra, all of Boston.

Friska, which in turn is a wild, impassioned dance. The slow Lasse is danced first, then the Friska, which becomes faster and more animated until at last the dancers drop back to the Lasse for a rest.

Liszt has often been quoted: "The Magyars have adopted the Gipsies for their national musicians; they have identified themselves with the proud and warlike enthusiasm, with the depressing sadness of the Hungarians, which they know so well how to imitate."

A New Iowa Orchestra

An interesting experiment was tried April 27 at Marshalltown, Ia. The convention of the Society of Music Teachers of Iowa featured a State symphony orchestra composed of professional teachers of Iowa and conducted by Rudolph Ganz. One hundred and five players were present at the rehearsals and the concert. The program consisted of the Meistersinger overture, second movement of Hanson's Nordic Symphony, a Haydn symphony, transcription of a Strauss waltz, and the Hungarian Fantasia for piano and orchestra by Liszt (with Ganz at the piano).

Marmein's Engagements

Miriam Marmein, dancer, now under the management of Betty Tillotson, with J. Hyde Eaton acting as personal representative, has appeared in nine cities in New York State, thirteen in New Jersey, five in Pennsylvania, five in Massachusetts, two in Rhode Island, and seven in Connecticut. In New York City she recently fulfilled six engagements and was seen twice in Brooklyn, N. Y.

EUROPEAN MUSIC FESTIVALS IN 1932

May	
April 23—May 28.....	Stratford-on-Avon.....Shakespeare Birthday Festival.
May 9—14.....	Dublin.....Feis Ceoil.
May 14—28.....	Cologne.....Opera Festival.
May 14—16.....	Freiburg i/B (Germany).....Federal Music Festival of South German Societies.
May 15—22.....	Mannheim.....Mozart Opera Festival.
May 1—29.....	Bâle.....Italian Music.
May.....	Palma de Mallorca (Mallorca, Spain).....Chopin Festival.
June	
June 5—7.....	Heidelberg.....German Bach Festival.
June 5—19.....	Vienna.....Festival Weeks (Haydn, etc.). International Singing and Violin Competition.
June 6—8.....	Bad Homburg (Germany).....Meeting: New Music in Bad Homburg.
June 9—14.....	Zürich.....Sixty-second German Tonkünstlerfest.
June 16—22.....	Vienna.....Tenth Festival of the International Society for Contemporary Music.
June 25—30.....	Würzburg.....Eleventh Mozart Festival.
July	
July 7—8.....	Bad Pyrmont (Germany).....Meeting of I.S.C.M.—German Section.
July (middle).....	Regensburg.....Church Music Congress, German Cecilia Society.
July 15—30.....	Verona.....Open-Air Opera (Arena).
July 18—Aug. 20.....	Munich.....Opera Festival: Mozart-Wagner.
July 18—30.....	Haslemere (England).....Old Chamber Music Festival (Dolmetsch).
July 21—24.....	Frankfurt a/Main.....Eleventh Festival of the German Singers' League (Sängerbundfest).
July 25—Sept. 6.....	Milan.....Opera and Concert Festival.
July 30—Aug. 31.....	Salzburg.....Salzburg Festspiele.
July (end)—Aug. (beg.).....	Zoppot (Germany).....Forest Opera.
August	
July 18—Aug. 20.....	Munich.....Opera Festival: Mozart-Wagner.
July 25—Sept. 6.....	Milan.....Opera and Concert Festival.
July 30—Aug. 31.....	Salzburg.....Festspiele.
Aug. 1—6.....	Port Talbot (South Wales).....Welsh National Eisteddfod.
Aug. 15—30.....	Verona (Italy).....Open-Air Opera in the Arena.
Aug. 21—26.....	Salzburg.....Second International Bruckner Festival.
Aug. 23—28.....	Munich.....Opera Festival: Pfitzner-Strauss.
September	
Sept. 3—15.....	Venice.....Second Biennial International Festival of Modern Music.
Sept. 6—9.....	Worcester (England).....Three Choirs Festival.
Sept. 10—11.....	Cassel (Germany).....Chamber Orchestra Festival.



Apeda photo
FRANK LA FORGE,
pianist, composer and voice teacher.

third act, word for word, "and here—" we followed the La Forge index finger as he balanced English with the original in a number of the Lieder.

"The songs such as Du bist die Ruh, Widmung, are so familiar that a change of words would be offensive, but take Lieder whose words are not already in the ears of the listeners, and give them a worthy translation, and there will be no feeling of this kind. But poetical English must be used, and not the ordinary everyday expressions, the same as is done in all other languages. For instance, in German a horse is 'ein Pferd' but in song he becomes 'ein Ross.' An artist like Matzenauer, when she sings in New York or a cosmopolitan centre, sings the songs in their original texts, because a large portion of the audience understands those languages; but when she sings in outlying cities, she gives the same songs in English, so the people can understand the text. Maxwell Anderson in his Elizabeth the Queen has shown us that classic English can still be written today.

"It has been smart and superior," resumed La Forge, "to take it for granted that opera and songs in general sound 'more romantic' and 'more artistic' when sung in the original French, German, Italian, Spanish, or any tongue—except English. I am not, of course, suggesting that the singer cease studying languages, or that we abandon the production of international opera, as at the Metropolitan. It would be a tragedy to let that great institution suffer, and to see that temple close its doors would depress the spirit of the people more than almost anything I can think of. The Metropolitan would even benefit by the stimulated interest which a civic opera would create. But it is high time we looked squarely at this continued prejudice against the use of English, a prejudice which has militated tragically against the establishment of American opera companies.

"The American opera singer is 'a man without a country.' He sings in French, Italian, German, and every other language. When he joins an opera company in any part of the world, he must first become proficient in the language of that country. That he does gladly, but what about his own country? Has he no birthright of his own?

"The solution is actually so simple that it is amazing that we have not applied it. We must organize an American civic opera company for the American singer. If we are in earnest about providing for this 'man without a country,' we must provide this regenerative centre, this artistic clearing-

Hill's Concertino Receives Première in Boston

Last Orchestra Concert of Season

BOSTON.—The Boston Orchestra, led by Serge Koussevitzky, closed its season with concerts on April 29 and 30, with a program devoted to Beethoven's eighth symphony and Brahms' first. At the beginning of the proceedings the audience greeted the Russian conductor warmly; while at the end, stimulated by the full-blown presentation of the Brahms, the applause approached the proportions of a storm.

The virtuosity of the Boston Orchestra is too familiar to require much comment in such standard works as the symphonies of the final program. Granted this orchestral excellence, however, it is a fair question whether Brahms contemplated such heat and passion, such tonal tumult as smote the listener's ear.

The orchestra's season will be reviewed by this correspondent in the next issue of the Musical Courier.

NEW CONCERTINO BY HILL

On April 25 the orchestra gave a program which included Haydn's Surprise Symphony and Tchaikovsky's fifth. An engaging novelty was a concertino for piano and orchestra by Professor Edward Burlingame Hill, of Harvard University. Written last summer and now heard for the first time, the work was dedicated to the soloist of the evening, Jesus Maria Sanroma, who must have been in the composer's mind during the creative act, for the work seemed to fit the style and talent of the brilliant young Boston pianist like a glove. As in the case of Sanroma's playing, so the composition was a veritable *tour de force*. It is a short work in three connected sections, exposing lively and vigorous thematic material, or, in the slow section, charmingly sentimental. The development is neither elaborate nor self-conscious, and the transitions are so neat and effective as to enhance the illusion of spontaneity. The piano writing is brilliant, indeed. Here and there are some rude harmonic—and rhythmic—dissonances. But the concertino goes off pleasantly. It was enthusiastically received by the first audience to hear it.

ENGLISH MUSICIAN HONORED

Homage was paid to Gustav Holst, English composer, who has been guest with the department of music at Harvard since January, at a concert given by the Harvard Glee Club and Radcliffe Choral Society in Sanders Theatre on April 27. Half of the program was devoted to Holst's compositions, one of which was a recent setting of DeWolfe Howe's poem, *The Shores of Harvard*, while another, *Before Sleep*, bore a dedication to the Harvard Glee Club and its conductor, Dr. Archibald T. Davison. The first half of the program included compositions by Weelkes, Brahms, Palestrina, Morley and Byrd.

There were two other choral concerts here during the same week. The Apollo Club, conducted by Thompson Stone, was heard in its final program of the season at Jordan Hall, April 26, the most pretentious music being an excerpt from Parsifal, while many lighter works were included. Ralph Tailby, baritone, offered a group of solos, and Francis M. Andrews, Jr., and Ernest F. Speth sang the solo tenor parts of Calisto Cuture Me. More *recherché* was the assortment awaiting listeners at the concert of the Bach Cantata Club, led by G. Wallace Woodworth, in the Fogg Art Museum at Harvard on April 29. Giovanni Gabrieli, Heinrich Schütz, Alessandro Scarlatti, Palestrina and Carissimi—all from the sixteenth and seventeenth centuries—contributed works for two choirs of four parts each. The separate choruses sang from opposite balconies across the museum court in which the audience was gathered. In setting, as well as in program, the concert was a rare occasion.

NOVELTIES ON CHAMBER MUSIC PROGRAMS

In the field of chamber music there were two concerts given under the auspices of the New England Conservatory of Music. In the first, April 27, a program under the direction of Joseph Malkin included a quartet and a piano trio by F. S. Converse, and selections from Dvorák and Glazounoff. Jesus Maria Sanroma was the pianist; and the quartet was made up of Anita Malkin, Renato Pacini, Newman Goldschmidt and

Joseph Malkin. On the following evening, Naomi Trombley, violinist, and Irene Cameron Zung, pianist, gave a sonata program devoted to Franck's, the second of John Ireland, and one by Delius. The performers were accorded praise for their presentation of this taxing program.

On April 26 the chamber music class of the Longy School, under the direction of Yves Chardon, played the Mozart clarinet quintet, with Henry B. Cabot, Jr., as the clarinetist; a trio by Mendelssohn and a quartet by Schubert.

Scarcely attempting to vie with the professional concert was a none the less interesting program given by pupils of the Boston Music School Settlement, at Jordan Hall on April 24. The orchestra played works by Beethoven and Mendelssohn commendably, as well as furnishing capable support for Sarah G. Mindes in the Bruch G minor violin concerto, and for Helen Berkal in the first movement of the C minor piano concerto of Beethoven. Mildred Kopple sang three numbers in fine voice and excellent style, while one or two child prodigies lived up the affair considerably.

TEACHERS' SOCIETY MEETS

The Pianoforte Teachers' Society of Boston, under the auspices of the Juilliard School of Music, held its last recital-meeting of the season at Steinert Hall, April 29. Professor Clarence Hamilton, of Wellesley College, was the guest speaker and pupils of various teachers of Greater Boston contributed piano playing.

M. S.

Music Week in New York

(Continued from page 13)

American music arranged for the ensemble. Kachiro Figueroa did a solo, Dohnányi's *Ruralia Hungarica*; José Figueroa performed the three movements of Lalo's *Symphonie Espagnole*, op. 21; and Narciso Figueroa accompanied them and presented a group of his own: works for piano by de Falla, Halffter and Albéniz. A goodly audience demonstrated its approval of the discerning skill with which these musicians projected their interesting and highly colorful presentations.

APRIL 29.—The New York Opera Guild, founded and directed by John Hand, gave a performance in Carnegie Hall, offering Franz von Suppé's operetta, *Boccaccio*. The company was made up of one hundred young singers, mostly with fresh and vigorous voices, and with several professional artists as support. Milo Miloradovich, concert soprano, appeared to excellent advantage in the title role portrayed in the Metropolitan production by Jeritza. Adele Epstein, soprano, was another outstanding principal. The Hand production was scenically simple but effective; the stage direction was likewise good. The new guild promises "at least three operettas" next season.

Amy Baker, diseuse, and Ivan Ivantzoff, tenor, (heard here earlier this season in Wozzeck and in the Russian Opera Foundation's production of Boris Godunoff) gave a joint program in the Music Room of The Biltmore. Miss Baker regaled the listeners with poems by Dorothea L. Mann, Oliver Herford, Louise Driscoll, Masefield and Edwin Markham, and a monologue by Charles M. Flandrau. The singer offered a high order of vocalism in numbers by Malashkin, Schumann, Debussy, Rossini, Moussorgsky, Rasbach, a County Derry air, and three songs by Harold Henry. Mr. Ivantzoff has ample, rounded tenor tones, precise in pitch; and his style of interpretation is effective. The audience gave him a rousing reception, especially after Mr. Henry's *Now I Know*. Mois Zlatin (pupil of Scriabin and former conductor of the Zimin Opera Company at Moscow) presided admirably at the piano.

APRIL 30.—Clarita Sanchez, Mexican soprano, was heard in recital at Roerich Hall, under the auspices of the Grupo Inter-Americano. Miss Sanchez, pupil of Marcella Sembrich, revealed a voice of lyric quality and tonal clarity in numbers by Handel-Bibb, Durante and Sgambati, the aria and gavotte from Massenet's *Manon*, and songs by Charles Maduro, de Falla, Ponce-Townesley and others. Trova Gitana, by Huarte, was especially well received, the composer, who was present, sharing in the applause. The accompanist of the evening, Lois Townsley, was represented on the program as a composer by her songs, *Haitillo Night* and *Joy*, which Miss Sanchez sang in highly effective style. There was also a Mexican folksong arranged by Miss Townsley.

OTHER CONCERTS OF THE WEEK

Anne Schmidt, dance recital, Monday evening, April 25, Town Hall.

Suzanne d'Olivera Jackowska, Tuesday evening, April 26, Hotel Wolcott.

Eveline Novak, recital of Hungarian mu-

sic, Monday afternoon, April 25, Columbia University.

Marion Selce, song recital, Tuesday evening, April 26, The Barbizon.

Mercedes Ramirez, Jose Figueroa and Sophia Delza, Wednesday afternoon, April 27, Wanamaker Auditorium.

New York University Centennial, Saturday evening, April 30, Carnegie Hall (no tickets).

The MacDowell Club of New York City, May Day Festival Folk-Dances and Folk-Songs, Sunday evening, May 1, The MacDowell Club.

London Activity Featured by Symphonic Broadcasts

(Continued from page 5)

and sympathetically accompanied by Sir Henry. It achieved a resounding success.

SCHNABEL'S SONATA

Schnabel's sonata, though it is still a bitter pill to the lover of consonance, sounds much less savage than it did at the Venice Festival over six years ago. This work defies classification, for it has nothing in common with the contemporary output except its atonality. For "influences" of a purely spiritual kind one would have to go back to the last works of Beethoven, recognizable only to ears which can listen through a heavy crust of modern "cacophonies." These, indeed, represent the utmost delimitation of expressive mediapolyphony not merely of voices but of harmonies, chords, tone clusters, dynamic entities. Conventional melodic forms (with the exception of the Beethovenian "transcendental" trill) are wholly abandoned, as are all regular metre (no bar lines) and every vestige of tonality. Nor are the broad outlines of customary form observable, though the thematic fabric is so closely knit as to constitute a kind of "continuous form"—an organic evolution of ideas germinating throughout the five movements.

Of these the second and fourth are slow and by virtue of a certain recognizable lyrical trend the most accessible, unless it be the scherzo-like middle piece. But the first and last movements, which represent the struggle of a tremendous vital force for expression on a purely abstract, metaphysical plane, are the most impressive. Technically, the work is probably the most diabolically difficult thing ever written.

As distinct from many of the ultramodern compositions whose "modernity" is purely musical, it exploits the sonorities of the modern piano in an imaginative, and thoroughly pianistic manner. Mr. Hunt's performance (greeted with respectful applause and followed by a strident chorus of critical comment) showed astonishing technical mastery and a remarkable approach to the intellectual kernel of a composition which must for a long time remain a closed work to the world at large.

HOROWITZ TRIUMPHS AT LAST

An outstanding pianistic event of a different order was the triumphant appearance of Vladimir Horowitz in a Queens Hall recital belonging to the Courtauld-Sargent concerts. Horowitz has played here twice before, but owing to a certain conservatism (some would call it obtuseness), the English public did not properly value his extraordinary qualities as a virtuoso.

This time he went over with a bang. From the Bach-Busoni arrangement of Bach's C major organ toccata to Brahms' *Paganini Variations*, his program was a triumphal progress from piece to piece. Liszt's B minor sonata, which probably has no more remarkable interpreter today, stood in the centre of the program, flanked by Chopin and Brahms, whose C major intermezzo was the acme of delicacy and whimsical expression.

For sheer keyboard command it would probably have been difficult to find Horowitz' superior in any age, but just this unlimited finger-tip command of all the resources of nuance and color, constitutes a temptation which requires a saint to resist—the temptation to over-express. And

Horowitz is not a saint. He is the master of the *ppp subito* and the *fff grandioso*, of the *rubato perpetuo*, of the kaleidoscopic melody. Something must be happening every second. Some pianists take us by the hand and lead us up the mountainside (or the grand staircase). Horowitz walks the tightrope in lonely splendor and we are below, looking up in wonder. Horowitz *vincitor* and no question about it.

LIVE PIANIST, DEAD PIANOLA

Another pianist heard lately—for the first time in years—is Mark Hambourg, once one of the effulgent stars of the virtuoso firmament. In a Bach-Beethoven recital before a Sunday audience, he demonstrated the force of his personality and his lack of conventionality in interpreting the classics. There was a family touch about this affair, for Mark's charming daughter turned pages for him—whether he needed it or not.

The comparative dearth of recitals by pianists was accentuated, if anything, by the B. B. C.'s attempt to substitute pure mechanism for the live article. If the pianola was dead to begin with, it is deader now, and even Stravinsky, by writing a piece especially for the instrument, could not make it live. Reginald Reynolds broadcast his study for the pianola as part of a pianola recital, and he surely proved that the pianola, in tackling orchestral works like Mendelssohn's *Capriccio Brillante* can do what human hands can never do—thank Heaven!

BRUNO WALTER'S RETURN

Bruno Walter has returned after a prolonged absence—not, as usual, to conduct Covent Garden opera—but as guest to the B. B. C. Orchestra. Two superlatively conducted concerts have gone out over the air, one of them from the studio and one from Queen's Hall. Brahms' D major symphony preceded by the Mozart A major concerto with the conductor at the piano (a "stunt" with which New York is already familiar), endeared him afresh to a community where he has been a distinct favorite for years. Covent Garden without Walter will not be the same, but it is hoped that his absence, induced by a necessitous policy, will be temporary.

Singers, too, have been few and far between except at country festivals. Marguerite d'Alvarez followed Mark Hambourg at the Palladium, which, devoted to vaudeville during the week, seems to be trying to capture some of the Albert Hall audience on Sundays. A Russian singer, Oda Slobodskaya, who has been successful here both in opera and in concerts of the "Celebrity" type, ventured into the Lieder field at a recital in Wigmore Hall. While less adapted to this intimate style, she exhibited a magnificent voice and remarkable dramatic qualities that ought to carry her far.

PURE AND OTHERWISE

So much for "pure music." In the way of opera we may record the latest worthy effort, at Sadlers' Wells Theatre, of giving Mozart's *Don Giovanni* in English as a real musical comedy. Sadlers' Wells, which we recently reported to be in financial stress, has been saved, largely through the munificence of the Carnegie Foundation. Commercial musical comedy flourishes, despite the times, in several houses, and both The Dabarry, by Millöcker, and Helen (La Belle Hélène), by Offenbach, have been brought over from the continent. More than that, Reinhardt's production of *The Miracle*, of pre-war memory, is filling the Lyric Theatre, turned into a pseudo-cathedral, nightly, while the late lamented Mr. Humperdinck's music lulls the audience into voluptuous waking dreams.

SILVER THREADS

Outside the London halls, however, music is very much alive. At the East Sussex Music Festival, for instance, ninety choruses of upwards of 2,400 voices competed for "points," and Mendelssohn's *Elijah* by massed choirs was wafted out over the British air. In the forecourt of Buckingham Palace, moreover, the Salvation Army's crack band played, for the edification of the King and Queen, Jesus Lover of My Soul, King of Kings, and, by special royal request Silver Threads, for cornet solo.

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MISCELLANEOUS CONCERTS and MUSICALES

Musical by Leon Carson Artists

Leon Carson presented three of his artists, Ethel Bennett, soprano, Lilian Couche, contralto, and Henry Haberle, baritone, in an hour of music at his New York studios, April 17. With Vera J. Kerrigan at the piano furnishing sympathetic accompaniments, Mr. Haberle opened with an Italian group which at once served to display the excellent quality of his voice. Later he was heard in a group of English by Kathleen Manning, Harden Church and Daniel Protheroe. Outstanding was River Boats from Manning's Sketches of Paris and I Heard a Lady Sigh, by Church. Mr. Haberle is soloist at First Presbyterian Church, Passaic, N. J.

Miss Bennett possesses a powerful voice of dramatic quality which showed to advantage in the Pace, Pace mio Dio from Forza del Destino, which was among her contributions to the program.

Mrs. Couche has a rich, deep contralto and her interpretation of Wolf's Verborghheit was excellent. She was cordially received.

About 100 guests enjoyed the program, the second one held at Mr. Carson's New York studios this season. The singing of the three artists reflected credit upon the work of this singer and teacher. J. V.

Dr. Hall Leads Columbia University Chorus Concert

Dr. Walter Henry Hall, conductor of the Columbia University Chorus presented a program commemorating the bicentennial of Josef Haydn and George Washington, in Riverside Church, New York, April 25. The soloists were Dorothy Greene, soprano, Samuel Youngquist, tenor, and R. Norman Jolliffe, baritone. Haydn was represented by selections from The Creation. This music was given a stirring performance by Dr. Hall's singers. The chorus has a full tone, sensitive response and excellent fusion of parts. The soloists, too, distinguished themselves in their roles.

The second part of the program was dedicated to Washington, opening with E. H. Thorne's Let Us Now Praise Famous Men, for male chorus and organ, and including two compositions of Dr. Hall—In Praise of Washington, with words as well as music by the chorus' director, and Festival Te Deum, written for the Peace Celebration of 1919. Dr. Hall has an inspiring style of music creation and the construction is expert in its choral balance. An a cappella number was Tschaiakowsky's How Blest Are They. There was an attendance that taxed the capacity of the church. M. L. S.

Frank A. Wenker Honored

Max Rosoff, proprietor of Rosoff's Restaurant (147 West 43d Street, New York) gave a dinner on April 29 in honor of Frank A. Wenker, publicity director at the Metropolitan Opera House. Leonard Lieblich was the toastmaster, and others who also eulogized the popular guest of honor, were Oscar Thompson, Earle Lewis, Jules Judels, Louis Hasselmans, Francis D. Perkins, Charles P. Sawyer, and Robert A. Simon. Mr. Wenker responded briefly. A musical program was given by Gladys Swarthout, Frank Chapman, Leon Rother, Marek Windheim, Sigmund Spaeth, George Cehanovsky, Alfredo Gandolfi, and Frederick Jagel. Wilfred Pelletier played all the piano accompaniments. Among those present were Grena Bennett, Mr. and Mrs. Horace Johnson, Giulio Setti, Evelyn Wenker, Robert Wenker, Mr. and Mrs. Charles Meister, Julian Seaman, Howard Potter, Emil Katz, Winthrop P. Tryon, Mr. and Mrs. Paul Morris, Rita La Porte, Melvin H. Dalberg.

B. B. Feibish Pupil Gives Recital

On April 26 at Steinway Hall, New York, a good-sized audience attended the piano recital of Eleanor Goldstein, nine years of age, assisted by B. B. Feibish at the second piano and accompanied by the Bard String Quartet. Miss Goldstein gave an excellent demonstration of her ability in compositions by Schumann, Chopin, Debussy, Liszt and other composers, revealing tone, technic and careful study. Miss Goldstein is an artist-pupil of B. B. Feibish, who is at the head of the Brooklyn (N. Y.) Union Conservatory of Music. The recital was under the management of Rose Monas. M. B.

Maria Kurenko in Gretchaninoff Program

Maria Kurenko, Russian soprano, appeared in an all-Gretchaninoff recital, April 25, at the New York home of Otto H. Kahn. She was assisted by N. Binder, violin, E. Belousoff, cello, and E. Bay, piano, who opened the program with a trio in C. Mme. Kurenko's numbers included

one dedicated to her by the composer—I Hear, I See, set to a poem by M. Lermontoff. Others chosen included The Flowers of Evil, Lada, four lullabies, a cycle of children's folksongs, The Bird and Declaration of Love. The soprano sang Gretchaninoff's music with authenticity. Her voice is full-toned and colorful, keenly sensitive to mood and shading. The composer was at the piano for Mme. Kurenko and shared in the hearty applause of a large audience, who seemed insatiable in regard to encores. M. L. S.

Caruso Memorial Concert in Philadelphia

The Caruso Memorial Theatre Company (Don Rejas and Alvera Dashington, directors) recently gave a concert at the New Century Club, Philadelphia, Pa. The occasion was the tenth anniversary of the tenor's death. The program featured scenes from several operas in the Caruso repertoire—Cavalleria Rusticana, Pagliacci, Rigoletto, Carmen, Bohème and Madam Butterfly. The leading roles were sung by Mr. Rejas, Miss Dashington, Elena Bussinger and Lester Englander. Other singers appearing were Violet Faut, Francesco Cipriotti, Rosa D'Alesio, Armando Alperio, Betty La Barbara and Frank Ponti. The chorus was the Caruso Singing Ensemble of twenty mixed voices. Frederick Voss presided at the piano.

Coöperative Opera Company Concert

From Haydn (1732) to Strauss (1825) was the recent subject of a concert under the auspices of the Coöperative Opera Company, New York. Music for piano by Haydn, Chopin and Strauss was performed by Elizabeth Oesfeld, Paul Kiesewetter and Helen Wilgermeir. Vocal excerpts by Haydn, Mozart, Weber, Schubert and modern composers, were given by Margaret Bristol, Adolf Netzel, Miss Wilgermeir, Erna Bethmann, Martha Thoresen, Mary Kraus, Anton Ullmer, Caroline Deneke, Hilda Reinhard, and Fritz Treiber. Trios for piano and violin were played by Erna Loose, Sadie Phirsichbaum and Margaret

Julch. Lois Bodgar is the founder, and Elizabeth Oesfeld the director of this new organization.

Hugh Porter Organ Recitals

The Second Presbyterian Church, New York, held a good-sized audience at the April 24 organ recital, the last given by Hugh Porter this season. He played standard works by Bach, Brahms and the moderns, Barnes, Karg-Elert, de Falla, Honegger and Vierne. Particularly satisfactory were the German composers' numbers, and those of the present time interested many. Charles Carver, bass, was soloist in excerpts by Brahms and Parker, and his voice was especially effective in the latter's Zion is Captive Yet. The growing audiences noted at the Porter recitals is evidence of their increasing popularity. F. W. R.

New Rochelle Choral Society's Spring Concert

The spring concert of the Choral Art Society of New Rochelle (N. Y.), Charles A. Baker, conductor, took place in the Senior High School Auditorium on April 12. Dan Gridley, tenor, was the assisting soloist.

The concert proved to be an enjoyable event and was greatly appreciated by the large audience. The singers were heard in numbers by George Henschel, Cecil Forsyth, Frank Bridge, The Slave's Dream by H. Alexander Matthews (in which Mr. Gridley assisted), the 128th Psalm of Louis Victor Saar, and a final group by Wendt, Reichardt (arranged by Harry Gilbert), and an English folksong, Mayday Dance (arranged by Cyr de Brant). The chorus had a fine tonal quality, precision of rhythm and a good sense of values as far as interpretation was concerned. Mr. Baker is to be congratulated on the vast improvement in the choral society.

The singing of Mr. Gridley in two groups of solos added considerably to the pleasure of the evening. J. V.

Percy Rector Stephens Presents Viola Bridges

Percy Rector Stephens presented Viola Bridges, mezzo-contralto, in recital at his New York studio, April 18. The program included an Italian number by Schiassi, an excerpt from Pergolesi's Stabat Mater, two Bach items, Lieder by Brahms and Erich Wolff, and an English group by C. Horace

ATTRACTIONS

TEDDY RISECH

PIANIST

Artist-Pupil of Edwin Hughes

IN RECITAL, SATURDAY EVENING, MAY 14

The Three Arts Club 340 West 85th Street, New York

Tureman, Edward MacDowell, John Alden Carpenter and others. The singer is endowed with a rich voice, which has been schooled to a high degree of excellence. She displayed much lingual skill and her interpretations were marked with taste and discernment. The studio was filled with an appreciative audience. M. L. S.

Frederic Dixon Heard

The Studio Concert Society of New York presented Frederic Dixon, pianist, in a Chopin recital at the Hotel Astor, April 3. A large audience thoroughly enjoyed Mr. Dixon, whose work has ripened considerably since last heard here in public. Many encores were demanded and granted. J. V.

Levenson Composition Concert

Boris Levenson's annual composition concert is announced for May 21 at Carnegie Chamber Music Hall, New York, when Claire Loring, soprano, and Devora Nadworney, contralto, will present his songs. Works for string quartet, strings and woodwind instruments will also be played.

Randegger Drama to Open Peace Week in New York

Peace Week (to be observed May 12 to 18) will open in New York with the premier presentation at Town Hall of a Peace Music Drama, in which Beniamino Gigli and Mme. Mariska Aldrich are to take leading roles. The composer, G. Aldo Randegger, is to play the orchestral part at the piano.

Gigli will sing the tenor role of The Warrior in the Hymn of Peace, one of the scenes in the drama; and Mme. Aldrich as Peace will perform singing and speaking parts. The two artists also are to appear in a duet. Mme. Aldrich's daughter, Meeka Aldrich, is to read the role of the seeker.

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Paris Musical Circles

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Government Maintains Silence — Concert and Opera Functions Continue — Old and New Works Presented

PARIS.—The season creeps on apace. Many hearts are quaking. How will it end? That is the burning question. Is the Government going to throw a drowning man a rope, or is it going to push him down—perhaps with a new tax or two? While waiting for the solution, Parisian concert-goers can while away the time at any number of agreeable concerts announced for the spring period—Heifetz, Furtwängler and the Berlin Philharmonic, Mengelberg and the Amsterdam Concertgebouw, and any number of others, who make Paris their *primavera* habitat.

DIFFERENT

A concert that stepped out of the ordinary, was that given by the Friends of Cathedrales Society in the old Conservatory Hall. This organization has a way of digging up all kinds of forgotten treasures and holding them up for modern inspection. Thus, on the occasion mentioned, they brought forward orchestral-choral-organ works of far-distant periods. The appreciation classes in Yankee universities will be excused if they are not intimate with the composers presented and their works, but in Europe—particularly France—one cannot get along without them. They were *Stabat Mater*, by Josquin des Pres; a sacred story, *Jephtha*, by Carissimi; *Judicium Salomonis*, by M. A. Charpentier; *Beati Omnes*, by Michel de la Lande; and organ pieces by Antonio de Cabezón, Leonh. Klebers, Bernard Schmidt, John Bull, Peter Philipps, Girolamo Frescobaldi and Louis Marchand. M. H. Letocart conducted. The vocal soloists of the occasion were Madeleine Chardon, Pierre Jolibois, Alfred Le Roux, Prignet, J. Jazard and organist G. Jacob.

COMPOSER HONORED

The other evening, the French composer Florent Schmitt, was treated to what the country calls a "festival." That is, a concert of some of his works was given under the auspices of the publishers Salabert, in the Ecole Normale. It was an invitation affair and only the musical elite were on hand. The concert was followed by a large reception in M. Salabert's home. A brilliant success for all concerned.

The musical séance opened with *Andante et Scherzo*, for harp and string quartet, excellently played by Micheline Kahn, harpist, and the Quatuor Hollandais. Elsa Ruhlmann, accompanied by the composer, sang *Tristesse au Jardin* and *Musique sur l'eau*. These were followed by three piano pieces, *Brises*, *Glas* and *Poursuite*, imaginatively played by Aline van Barentzen. The Quatuor Vocal "A Camera" (Mmes. Pourcher, Bridgmann, M.M. Prignet, Hazart) sang four songs for vocal quartet: *Vehemente*, *Naive*, *Nostalgique* and *Matriale*, the four-handed accompaniments of which were played by M.M. Schmitt and Philipp. The séance ended with the monumental quintet, interpreted by Aline van Barentzen and the Quatuor Hollandais.

YOUTHFUL POLES

Some years ago the Polish musicians resident in Paris got together and organized for the purpose of making known young Polish interpreters and compositions. Since which they have sponsored any number of interesting affairs and brought a good amount of material to local attention. At a recent such meeting, in the Salle Chopin, they gave the first audition of Three Japanese Songs, by Maklakiewicz (sung by Eva Bandrowska), and *Prelude*, for piano, by Szalowski (played by Niemczyk).

MARION SCORES

Paolo Marion, whose success here I cabled to America some days ago, proved to be an extremely efficient, beautiful voiced Mario. Tosca needs a tenor like Marion, one that has the voice, who knows how to sing poetically, and when need be, with passion. The Parisians were charmed by the young artist, gave him unlimited applause and obliged him to repeat his aria in the last act. Scarpia was impersonated by Lafont; Tosca by Madeleine Sibille. M. Laweryns conducted.

CHILD FIDDLER

Paul Makanovitzky, manly little chap that he is, tackled a big program at his recital in the Salle Gaveau. Accompanied by Maurice Faure, he played *Chaconne* (Vitali), *Chanson Louis XIII* et *Pavane* (Couperin-Kreisler), *Fugue* (Tartini-Kreisler), *Sicilienne et Rigaudon* (Francoeur-Kreisler), *Menuet* (Porpora-Kreisler), concerto in E minor (Mendelssohn), *Regrets* (Vieuxtemps) and *Scherzo* et *Tarentelle* (Wieniawski). He was repeatedly recalled and had to do some encores. Paul has been heard in Paris several times, and it is a pleasure to observe his constant growth in tone qual-

ity, technic and interpretation. He has a distinct advantage over many of his confrères, old and young,—he is a charmer, and charm, as any concert-goer can testify, is much rarer in musicians than perfection.

CHAMBER MUSIC

The Brussels Quartet gave two concerts in the Salle Chopin, interpreting quartet No. 22 (Mozart), *Sérénade Tendre*, *Sérénade Dramatique* (Jongen), *Fantaisie* (Quinet), quartet No. 10 (Beethoven), and quartets by Beethoven, Houdret and Debussy. Their tone is brilliant, expressive and well-balanced, their ensemble excellent, and their presentations gratifying.

KEYBOARDISTS

Among the pianists of the week should be mentioned Helen McGraw, who gave a recital in the Salle Chopin, at which time she proffered a list of *Deux Intermezzi* (Brahms), sonata, op. 110 (Beethoven), *Ballade*, *Nocturne*, *Fantaisie* (Chopin), *Le paon blanc* (Griffiths), *Deux Poèmes* (Scriabin), *La Cathédrale engloutie* and *Ce qu'a vu le vent d'ouest* (Debussy). The audience (to use a trite expression) made up in enthusiasm what was wanting in numbers and appreciated Miss McGraw for her singing tone, technical equipment and good style.

Those who did not go to the Salle Pleyel missed an opportunity to hear some excellent piano playing by Alexandre Borovsky. The program of works by Bach, Scarlatti, Beethoven, Scriabin, Liadoff, Prokofiev and Chopin provided a variety and interest that is seldom met with in piano recitals. In the numbers heard, Mr. Borovsky's efficient technic, the crystal-like quality of his tone, and the finesse of his interpretations were

Ansermet Leads Beck's

New Quartet Concerto

Brussels Introduced to Interesting Novelty by Swiss Composer—Sacre du Printemps Heard—Orloff Makes Belgian Début

BRUSSELS.—Ernest Ansermet, conducting the Brussels Symphony Orchestra, introduced to Belgium the concerto for string quartet and orchestra by Conrad Beck, written in 1929 and dedicated to M. Elizabeth Sprague Coolidge. Beck is a young Swiss composer, resident in Paris, about thirty years of age, a pupil of Arthur Honegger and Jacques Ibert. Despite his youth he has already written four symphonies, four concertos, three string quartets and other chamber music.

The work played on this occasion, though for a combination of solo instruments and orchestra, is definitely not a concerto grosso, but a concerto in the classical sense, since the solo part, represented by the quartet, has the same importance and the same technical exigencies as the piano in a piano concerto. The style, however, is contrapuntal rather than harmonic, as in the usual classical concerto.

The first movement is an allegro energico, in which the solo quartet takes up the thematic exposition after the orchestra, and also carries out the development, almost without interruption. Beginning with the second, all the movements are constructed on the same theme. The theme is introduced by the oboe in the Lento, taken up by the solo quartet, then varied in an allegretto, which in turn is followed by a kind of waltz-like scherzo (allegro moderato). The last movement is a contemplative largo in which the four soloists—this time individually—"speak" in recitative phrases, developing into a brilliant rondo (presto) in which the quartet alternates with the orchestra.

TREATMENT IS NOVEL

The first movement, with its fine sweep and force, I liked best; the three others seemed a little forced, though there are excellent episodes, especially for the quartet. The interest of the work seemed to me to lie less in its musical substance than in the novel manner of treatment. From the purely technical point of view the concerto is a success; the solo part is constantly kept in its natural range of the quartet (which never for a moment dissolves into four solo parts), and the sound balance between the quartet and the orchestra is maintained excellently, thanks to a transparent and light orchestration.

The performance under Ansermet was magnificent, and the Pro Arte Quartet, which on this occasion said farewell before its American tour, was enthusiastically acclaimed. Ansermet finished the concert with Stravinsky's *Sacre Du Printemps*—one of the best performances I have ever heard.

BONN'S BEETHOVEN FESTIVAL

BONN.—The eighteenth chamber music festival of the Beethoven House was slated here during Ascension week (May 1-7). The first evening was devoted to Haydn, the second to contemporary German composers, the third and fourth to Beethoven and a morning to Brahms, etc. The Dresden, Guarneri, and Klingler Quartets participated. E. T.

admired. The numerous audience was warmly appreciative.

The hall of the Ecole Normale was crowded to capacity on the occasion of Nikolai Orloff's all-Beethoven recital. Every *strapontin* and available space on the stage was taken and some latecomers sat on the stairways and aisles. The opuses played were *Andante Spianato* et *Polonais*, preludes (C minor, E flat, B minor, B flat minor), nocturne in C sharp minor, scherzo in B minor, sonata in B flat minor, scherzo in C sharp, *Quatre Etudes* and *Polonaise*. Mr. Orloff's brilliant technic and exquisite tone coloring made his readings particularly effective, and he played with an abandon that was refreshing. He was kept busy answering recalls between groups and had to add numerous encores at the end of the séance.

COOPER CONDUCTS

Emil Cooper conducted the Colonne Orchestra through a program of Russian works: *Rousslan et Ludmila* Overture (Glinka), symphony in B minor (Borodine), *The Flight of the Bumblebee* (Rimsky-Korsakoff), and *Petrouchka* (Stravinsky). Cooper's artistry has won him a large following here and they were all in evidence on the occasion. His success was merited, for he gave each composition its proper physiognomy, color and meaning. Georges Alés, French violinist, was warmly received for his reading of Lalo's Russian concerto. IRVING SCHWERKE.

ORLOFF MAKES DEBUT

Nicolai Orloff, Russian pianist, carried off a resounding success at his Brussels debut. In a recital given under the auspices of Concerts Ysaye, he gave us Scarlatti, Schumann's *Symphonic Studies*, a group of Chopin, and at the finish, pieces by Szymanowski, Prokofiev, Rachmaninoff and Scriabin. Orloff was acknowledged to be a pianist of the "grande classe," commanding a perfect technic, while clarity and simplicity of expression are his chief characteristics. The great romantics, especially, he performs in virile, expressive style.

A. GETTEMAN.

A Traveling Opera Company

ROME.—As last year, this summer's tour of the Carro di Tespi (Chariot of Thespi), the national Italian traveling opera, will be conducted by Edoardo Vitale, former leader of the Opera here. Among the works chosen for the tour are *Forza del Destino*, *Rigoletto*, *Cavalleria*, *Pagliacci* and *Bohème*. The itinerary will take in Central and parts of Southern Italy. The Carro carries with it its own stage and accessories, a full complement of scenery, seats for an open-air audience of thousands and, of course, artists and orchestra. This year it boasts, as a new addition, a double stage by means of which scenic changes can be made very rapidly. F. P.

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Amsterdam Impressed by Caplet's Mirror of Jesus

Mengelberg Returns in Fine Form—Haydn and Goethe Celebrations

AMSTERDAM.—Le Miroir de Jésus, fifteen short poems by Henri Ghéon, illustrated musically by André Caplet, was heard here for the first time and made a deep impression. With simple means—harp, strings, women's chorus and soprano soloist—and adroit use of a combination of old and modern technique, the composer has achieved a remarkable result.

A work of distinctly personal character, enveloped in a mystical atmosphere of deep religious feeling, unfolds before us. Bertha Seren, who was the soloist, fulfilled her part in finely artistic manner, while chorus and orchestra, under the direction of the youthful Dutch conductor Edward van Beinum, adapted themselves excellently. César Franck's symphony formed the rest of the program.

After an absence of several months, during which he suffered a slight accident to his arm, Willem Mengelberg has returned, and was received at his first concert with a long and hearty ovation. Bach's third Brandenburg concerto opened the program and was followed by Haydn's E flat symphony (mit dem Paukenwirbel). Strauss' Heldenleben was conducted with powerful sweep and an élan which brought the audience to its feet.

An entire concert was devoted to the commemoration of Goethe. Beethoven's Egmont overture formed a noble beginning. Songs by Schubert and Liszt for men's chorus and contralto solo, respectively (with texts by the great poet) followed. Ilona Durigo, in fine voice, sang the alto rhapsody of Brahms, assisted by the orchestra and a group of male voices. This great work was given in a manner little short of sublime, and the soloist, the superb and compelling Mengelberg and other participants celebrated an ovation from their grateful listeners.

Again a work of Haydn, this time the Oxford symphony, opened the program of most recent date. Maria Ivogün sang two arias of Mozart and the Zerbinetta aria from Strauss' Ariadne auf Naxos. The bird-like tones and agile technique of this artist are combined with deep musical feeling. She had an enormous success.

The annual performance of the Passion According to St. Matthew was of the same high standard as in other years. Under Mengelberg's masterly guidance, orchestra, chorus and soloists excelled themselves.

EVELETH VAN GEUNS.

Walter Rummel's Reputation Built Abroad

Walter Rummel, pianist, has built his career in Europe, Africa, the British Isles, and South America (though an American, he has as yet never been heard in the United States), where, for several seasons, he has played a number of recitals and engage-

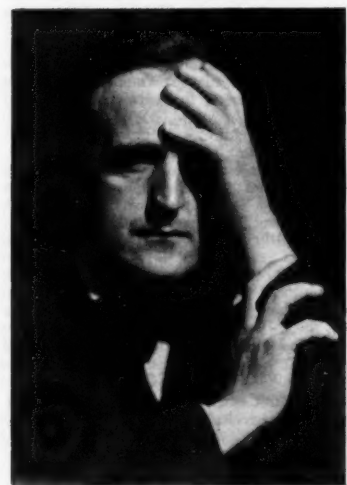


Photo by Vogelsang, Berlin

WALTER RUMMEL

ments with important orchestras and musical societies of those countries.

Mr. Rummel, a grandson of S. F. B. Morse, inventor of the telegraph, studied primarily in Germany. He is a writer, philosopher, and composer—the author of forty songs, sonatas, string quartets, and numerous essays and books on music and musicians—as well as a pianist. His transcriptions of Bach chorales frequently figure on the programs of pianists.

This season Mr. Rummel has played almost one hundred concerts, thirty-five of which were in Northern Africa. In South America he gave thirty concerts; in Vienna, Budapest and Brussels, he is said to have played to audiences of over 3,000. In Paris he gave a series of ten Sunday morning re-

citals at the Elysée-Gaumont Theatre, presenting ten different historical programs embracing the entire field of piano music, ancient to modern. The success of the series led to his adding five supplementary recitals to the course. On May 20 he will give a program of Bach, Liszt and Chopin at the Salle Pleyel, Paris.

In 1926 Mr. Rummel was named Chevalier of the Order of Leopold, by the King of the Belgians; in 1930 the French Government awarded him the Legion of Honor decoration; and only recently, while on tour in Northern Africa, the Bey of Tunis presented him with the decoration, Commander of the Order of Nishan, and the Sultan of Morocco decorated him with the Order of Ouissam Aloonite.

Many articles and books about Walter Rummel have been written and translated in various languages. Among the tributes to his art which he prizes is an appreciation from Claude Debussy, who wrote in 1917: "Walter Rummel is a force of Nature; like Nature he proceeds from the greatest to the smallest without visible effort. Thus he understands the soul of the great Bach and the little Debussy in such a way that for a moment they are able to remain on the same plane in the spirit of the public." I. S.

The Museum, Archives and Library of the Paris Opéra

(Continued from page 6)

tion also contains a collection of over 100,000 pieces (unfortunately not yet completely inventoried) of engravings, portraits, bills, announcements and original drawings of the 17th and 18th centuries.

LITERARY MUSICAL COLLECTION

The Library of the Opéra, now lodged in the Emperor's Pavillon, contains the 750 works which have been given at the Opéra, besides thousands of other scores, methods, and musical publications.

The literary section of the musical library comprises over 30,000 volumes and brochures and is both a general and special library. Originally intended for documents on Parisian, provincial and foreign theatres, it contains most of the works which can be useful to musicians, musical researchers, producers, scenery painters, costume designers, and so on. There are rare, illustrated accounts of voyages in ancient times, any number of unique archeological and historical publications, and a vast quantity of works and music and musicians. Wagnerian literature is also copiously represented.

Something like 30,000 printed or manuscript theatrical works, tragedies, and comedies, given in Parisian and provincial theatres since over two hundred years ago; numerous pieces from the celebrated Taylor collection and Italian librettos from the Silvestri collection (all forming a rare ensemble, unfortunately too little known, and consequently little explored by specialists and students) are likewise found on the shelves of the Opéra Library. It is gratifying to remark that American students in Paris (naturally of the serious variety) are well acquainted with these collections. Not a few of them have here made interesting discoveries for their Sorbonne theses.

Another of the unique departments of the Opéra Library, is the section of profane and sacred Folk Song, formed by the world-famous collection of the great folklorist, Jean-Baptiste Weckerlin. Some thousands of printed and manuscript works, in all languages and of all epochs, afford in this genre an incomparable source of information.

The task of the author, who, a year ago was made director of the Opéra Library, Archives and Museum, is the methodical re-arranging and cataloguing of all the material according to the latest methods.

When that is done and when these collections shall have been completed by the acquisition of recent (especially foreign) works, this establishment, already long since unique in its field, will certainly then be in a way to achieve all the ideals which its founder and benefactor, Charles Nutter, had in mind for it when he first took it in hand over fifty years ago.

Katherine Bacon to Play with New York Little Symphony

The New York Little Symphony, Hans Bruno Meyer, conductor, gives its only New York performance of the season, May 10, at Town Hall, with Katherine Bacon as soloist. The program consists of Gluck's Paris and Helen overture, Schubert's Grande

Sonata in B flat, the Saint-Saëns suite, op. 49, three pieces by Albeniz, and the Mozart Coronation concerto in which Miss Bacon will be at the piano.

Earl Weatherford's Activities

Earl Weatherford, tenor, continues active this spring. During the Lenten season, he sang Dubois' Seven Last Words with Frederic Baer, baritone, at White Plains, N. Y., and with Foster Miller, bass-baritone, under Julius Zingg, conductor, at Asbury Park, N. J.; Stainer's Crucifixion at St. Luke's Episcopal Church, New York City, and in East Orange, N. J. Mr. Weatherford recently sang at Castleton, Vt., in a joint recital with Paul Eisler, assistant conductor of the Metropolitan Opera. April 28-30, Mr. Weatherford interpreted the role of Frederic in Pirates of Penzance with the Montclair (N. J.) Operetta Club, and again in Princeton, N. J., May 7, April 7 and 8 he was tenor soloist at the Mozart Festival, Harrisburg, Pa.; April 6, he appeared with the Metropolitan Glee Club, New York. He will give a recital with the Wesleyan University Club, Middletown, Conn., May 19.

Mr. Weatherford is also fulfilling numerous engagements in duo recitals with Foster Miller, bass-baritone. Another appearance was in a Shakespearean recital for the Brooklyn (N. Y.) Academy of Arts and Sciences on April 23. Mr. Weatherford and Mr. Miller will give a duo recital for the



EARL WEATHERFORD

Montclair (N. J.) Women's Club, May 10. Both Weatherford and Miller are exponents of Adelaide Gescheidt.

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Chicago Musical College Orchestra Gives Program

John Alden Carpenter and Howard Hanson Chosen to
Write Special Works for World's Fair — Women's
Musical Club Contest Winners Announced

CHICAGO.—The Chicago Musical College Symphony Orchestra has extended its activities by giving public concerts outside the college. On April 24 it was heard at the Edgewater Beach Hotel in a special program, under the direction of Leon Sametini, and with the assistance of Hilda Eisenberg, soprano, Julius Sklute, baritone, Ida Krehm and Harriet Pierzchala, pianists, and Leo Pevsner, violinist, as soloists. This was one of the many opportunities for public appearance offered its students by the Chicago Musical College.

A large audience heard the program and enthusiastically applauded orchestra, conductor and soloists. Under Sametini's able leadership the orchestra accomplished admirable results in the Mozart Marriage of Figaro overture and Wagner's Siegfried Idyll, besides supplying praiseworthy accompaniments for the soloists. Miss Pierzchala offered a convincing performance of the Chopin Andante Spianato and Polonaise. In the prologue from Paganini, Mr. Sklute was heard to advantage. In Mr. Pevsner, the andante and finale from the Mendelssohn violin concerto, op. 64, had a capable interpreter. Agatha's air from Weber's Der Freischütz was well sung by Miss Eisenberg, who displayed unusual vocal talent (which has been skillfully trained by Frantz Proschowski). Miss Krehm submitted a convincing account of the Saint-Saëns concerto No. 2, op. 22. Miss Pierzchala is a pupil of Maurice Aronson; Mr. Sklute, of Isaac Van Grove; Mr. Pevsner, of Mr. Sametini; and Miss Krehm of Rudolph Ganz.

CHICAGO SINGVEREIN IN MISCELLANEOUS PROGRAM

Die Kreuzfahrer (The Crusaders), a dramatic cantata by N. W. Gade, was featured by the Chicago Singverein at its spring concert in Orchestra Hall, April 24. Gade's cantata, which is seldom sung in this country, is effective music written at the time when composers adhered to the belief that melody and agreeable harmony are essentials in making music. Under Dr. Sigfrid Prager's direction, the chorus gave it a performance which was praiseworthy in every respect. The cantata served to display the qualities of this excellent body of singers, which though reduced in number has lost none of its former vigor, tonal balance or enthusiasm. Later the chorus sang a group of songs and the Polovetzian dances from Borodin's Prince Igor.

Dr. Prager proved his ability as a pianist when he put aside his baton to play Franck's symphonic variations, in which he had the able assistance of Stanley E. Seder at the second piano. It was a performance by two skilled pianists. The other soloists were Mari Barova, contralto, Dwight E. Cook, tenor, and Willard Andelin, bass, all of whom won the approval of the listeners.

EUSEBIO CONCIALDI'S ANNUAL RECITAL

A large audience heard Eusebio Concialdi's annual song recital at the Grand Opera House, April 24, and showed unequivocal appreciation of his singing. Concialdi used his baritone to advantage, singing with dramatic fervor and art.

SEBALD QUARTET IN BRAHMS PROGRAM

A program comprising three Brahms quartets was presented by the Sebald String Quartet at Kimball Hall, April 24, and gained the popular favor of the audience.

ORGANISTS SPONSOR YOUNG ARTIST'S RECITAL

A recital given at Kimball Hall, on April 25, under the combined auspices of the local chapters of the American Guild of Organists, the National Association of Organists, and the Chicago Club of Women Organists, and sponsored by the W. W. Kimball Company introduced Renee Nizan, young French organist. Miss Nizan aroused enthusiasm by her brilliant performance of a program in which the moderns were represented by Widor and Vierne, and the old school

by Bach, Couperin, Daquin, Franck and Rimsky-Korsakoff. This eighteen-year-old organist, pupil of Vierne, is unusually versatile at an instrument which she understands thoroughly.

TWO COMPOSERS TO WRITE FOR WORLD'S FAIR

Two American composers, John Alden Carpenter and Howard Hanson, have been chosen to write special works for the 1933 Century of Progress, according to an announcement of Rufus C. Dawes, president of the exposition. Mr. Carpenter will prepare an ode for the opening of the fair. The form of Dr. Hanson's composition has not as yet been decided.

GROUP SONG RECITAL

What was termed a "group song recital" was presented at Kimball Hall, April 26, by Mary Catherine Collins, Emma Freericks, John Greene, Mina Kirk, Anna Krueger, Elinor McManus, Florence Newman and Mildred Orne. Save for a duet, sung by Miss Freericks and Mr. Greene at the beginning, the entire recital was devoted to groups of songs interpreted by each of the above. It was a praiseworthy innovation in that it gave several young singers opportunity to be heard publicly with costs and hazards considerably reduced. While each participant disclosed worthy talent, none gave the impression of having yet reached the height of his or her powers. In several cases it would have been wiser to postpone public performance until development warranted it.

JOINT RECITAL AT KIMBALL HALL

Virginia Vanderburgh, pianist, and Rosa Menzon Keene, soprano, were presented in joint recital by the Donna Parker Concert Management at Kimball Hall, April 27. In numbers by Bach, Scarlatti, Rameau-Godowsky, Chopin, Brahms, Debussy, Glinka-Balakireff and Liszt, Miss Vanderburgh showed the result of the fine training she has received under the guidance of Edward Collins. She is musically gifted. Mrs. Keene revealed a soprano voice of pleasing quality. She is an artist-pupil of Hazel Gertrude Harris, of South Bend Conservatory, upon whom she reflected credit with her singing of selections by Ardit, Strauss, del Aquia, Gideon, Mozart, Gilberte, Lefkowitz, Low, Hawley and Protheroe.

PHONE COMPANY CHORUSES IN CONCERT

Dr. Daniel Protheroe brought the combined choruses of the Illinois Bell Telephone Company to Orchestra Hall, April 27, for their annual spring concert. Both the men's and the women's choruses are efficient bodies, due to their years of experience and the diligent rehearsing of their leader. They sang jointly and separately; the program was well chosen to suit all tastes and Dr. Protheroe had the full cooperation of every member.

Two soloists assisted. Florence Kossak, member of the chorus, sang with a fresh and charming soprano to the satisfaction of the listeners. Robert Macdonald, regular accompanist of the chorus, displayed brilliant pianistic qualifications in several well played solo numbers.

HACKETT AND LEVY PUPILS IN AMERICAN CONSERVATORY RECITAL

Voice students of Karleton Hackett and piano students of Heniot Levy furnished the program for the regular American Conservatory recital, April 23, at Kimball Hall. An interesting feature of the program was the concerto for three pianos by Heniot Levy, which had its first hearing on this occasion. It is the work of an erudite musician who writes for the piano intelligently, artistically and interestingly, and this effective composition appeals to the taste of the lover of good music. The concerto was admirably performed by Mr. Levy and two of his talented pupils, Genevieve Anderson and Ruth Taylor. Mr. Levy also played the second piano parts of other concertos with Sarah Guroff, Frances Champ

and Alexander Guroff, his pupils. Ida Hartman, Elizabeth Blenda and Mary Pierce Niemann were the other Levy students heard, and they reflected credit upon their able mentor through their excellent performances.

Karleton Hackett's class was represented by Kirby Hoon, Haakon Skrefstad, Evelyn Ham, Stanley Chapin and Jane Merchant, all of whom acquitted themselves creditably in arias from The Magic Flute, La Favorita, Tannhäuser, Romeo and Juliet and in songs by Hue and Chadwick.

HANS HESS PUPILS WIN IN FINALS

Three pupils from the Hans Hess studio of cello playing reached the finals in the Chicago Woman's Musical Club scholarship contest for strings. Florence Autenrieth, last year's winner of the Bertha Ott award; Anthony Guerrero, winner of this year's Society of American Musicians contest for concert under Bertha Ott, and Edgar Lustgarten, who was awarded first place in this contest which brings him a scholarship and a recital appearance with the club, were the successful contestants. Mr. Guerrero was presented in recital by the Society of American Musicians at Kimball Hall, May 3.

PAULIST CHORISTERS AT ORCHESTRA HALL

Since Father Eugene O'Malley took over the leadership of the Paulist Choristers, they have made steady progress until today they have reached an excellence not before attained by this choir of men and boys. Father O'Malley, once a boy soprano in the chorus, has made a deep study of the art of male choral singing and the remarkable achievements of the Paulists speak volumes for his ability as a leader and drillmaster. The singing set forth by the Paulist Choristers at Orchestra Hall on April 28, was remarkable and showed what can be accomplished by patience and ability in training boys in the art of ensemble and solo singing. The flexible tone of the sopranos, the purity of the tenors and the solidity of the basses, make for a choral tone attained by but few choral bodies today. Father O'Malley has brought his choristers to a point of technical perfection which enables them to cope with the intricacies of sacred music of the old masters as well as of contemporary music. They sang polyphonic motets by Palestrina, Byrd, Vittoria and Lotti; modern Russian motets by Rachmaninoff, Kastalsky, Gretchaninoff and Arkhangelsky; fugues by Rheinberger and Bach; and lighter numbers by Protheroe, Dr. J. Lewis Browne, Tschakowsky, Slonoff, and Zolotarief, to the delight of the large audience. The soloists included William Jordan, John Goodman, George Lane, Walter Curran and Frank M. Dunford.

In order to insure the future of the organization and to perpetuate its ideals, it is the purpose of the directors to form a resident choir school, in which fifty or sixty boys will live as a small community and receive an education in all branches. There will also be in this school a department for choirmasters and choral conductors. A choirmaster's class has already been established and during the past three years more than ten choirs of boys and men have been organized by the present conductor and placed in the care of students of the class.

ALEXANDER CORADO'S RECITAL

At his song recital in Kimball Hall, April 29, Alexander Corado, bass-baritone, programmed songs by four Chicago composers, Frederick Stock, Albert Noelte, Radie Britain and Alexander Sebald. Dr. Stock's numbers were Ein Strausslein and To a Firefly; Dr. Noelte contributed Gruss and Liebesruhling; Alexander Sebald, Abend, Mondnacht and Die Stadt; and Miss Britain, Nirvana and Open the Door To Me. Mr. Corado sang these and the balance of his almost entirely German program with artistic taste and a voice of agreeable quality and ample range. His program, however, lacked contrast and through too much solemnity, tended toward monotony.

JOHN CHARLES THOMAS AND THE WELSH CHORUS

Before the evening had terminated, John Charles Thomas' solo appearance with the Welsh Chorus had revolved into a John Charles Thomas song recital, so vociferous was the applause of the audience and so numerous were the encores requested. Appearing as guest artist with the Chicago Welsh Male Choir at Orchestra Hall, April

29, his first group contained Torelli's Tu Io sai, an air from Dr. Thomas Arne's Comus, Richard Strauss' Ruhe meine Seele, Brahms' Der Schindler, and Joseph Marx' Der Ton. His second group was devoted to songs in English by Victor Hutchinson, Ernest Charles, Herbert Hughes, David Guion and Michael Head.

Under Dr. Daniel Protheroe's able direction, the choir gave a sturdy, vigorous and stirring performance of a program which included numbers by Bach, Handel, Cutter, Seechi, Stephen Foster, Dvorák, De Rille, a group of Welsh numbers and first performances of Dr. Protheroe's The Minstrels and R. Gomer Jones' Song of the North Wind. Both are well written compositions and they were loudly applauded.

CHICAGO WOMEN'S MUSICAL CLUB CONTEST WINNERS

Winners in the Chicago Women's Musical Club's final contest for scholarships in piano, voice and strings, which took place, April 24, were as follows: piano, Theophil Voeks, pupil of Heniot Levy; strings, Edgar Lustgarten, cello pupil of Hans Hess; voice, Laura Howardsen, coloratura soprano, pupil of Anna Groff Bryant. The judges were Herman Devries, Sergei Tarnowsky and Lois Colburn Bechel. JEANNETTE COX.

SAILINGS

ON THE ILE DE FRANCE

The Ile de France, which sailed for her home port on April 30, carried many distinguished musicians among her passengers. They were Arturo Toscanini, Yehudi Menuhin, Artur Bodanzky, with Mrs. Bodanzky, and Angelo Bada of the Metropolitan. Mrs. Rudolph Ganz and Mrs. Howard H. Taylor, wife of the vice-president of Columbia Concerts Corporation, were also among the passengers.

LEONARD LIEBLING

(See story on page 5)

LUCREZIA BORI

Lucrezia Bori sailed for Europe, April 27, on the S. S. Aquitania. The Metropolitan Opera soprano plans to spend a week in Paris. Her next stop is at Monte Carlo, after which she goes to Rome as the guest of Mrs. John W. Garrett, wife of the American Ambassador to Italy. Miss Bori also expects to pass a few weeks in Germany, which she has not visited for some time. The soprano returns here the first part of August. She is to spend that month and September in the Adirondacks, beginning her tour, under the direction of Columbia Concerts Corporation, in Chicago, October 17. Her engagements will take her to Detroit, Louisville, Boston, New Haven, Hartford, Rochester, Washington, Baltimore, Pittsburgh, etc. She rejoins the Metropolitan Opera Company at the conclusion of this tour.

LAURITZ MELCHIOR

Following the close of the Metropolitan Opera season, Lauritz Melchior, Wagnerian tenor, sailed for Europe on the S. S. Europa. He was scheduled to give a concert in Brussels April 27, and the following day to appear in a special performance of Lohengrin at the Opera in Antwerp.

ANNE ROSELLE

Anne Roselle left recently on the S. S. Leviathan for Europe, where she will sing Madam Butterfly at the Opera in Paris on May 11, and Tosca on May 13. After that she will sing in Vienna with Lauri-Volpi, fulfilling other dates before returning here in June.

She has been reengaged by the Philadelphia Grand Opera Company for next season. During the past winter Mme. Roselle has sung the following operas in that city: Wozzeck, Elektra, Lohengrin, Tannhäuser and Aida.

ROBERT O'CONNOR

Robert O'Connor, pianist, gave his last New York recital at the home of Mrs. James Burden, and is sailing on the Europa, May 11, to play European concerts. Mr. O'Connor will spend July and August in Salzburg, returning to New York late in September.

VIOLA PHILO

Viola Philo, soprano, known to radio audiences, sailed for Europe recently on a two months' concert tour, which will take her through France, England, Germany, Austria, Holland and Czechoslovakia. She will return in October to give an early New York recital under the management of Annie Friedberg.

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Virginia's Choral Festival

(Continued from page 5)

Piano numbers by George Harris, Wilfrid Pyle and Hilton Ruffy; songs by Maurice Tyler, tenor, Ellen Tucker, mezzo-soprano, Philip Whitfield, baritone, and Waller Scott, soprano; duets by Mrs. Richard Carrington and Mrs. William R. Trigg, Jr., a string trio by Frank Wendt, Winifred Hudson and George Harris, in a composition by the latter; as well as a violin duet by Mr. Wendt and Adele Stern, made up a program so good as to merit collective praise.

The evening concert was given at the Mosque by a large chorus of children from the public schools of Richmond, directed by Walter Mercer, supervisor of music. A musical setting of Longfellow's Hiawatha, by Ira B. Wilson, was the vehicle for a fine performance of chorus singing. The John Marshall High School Orchestra, largely augmented, furnished accompaniments and contributed other numbers. For pitch, rhythm and delightful tone quality, the children were warmly praised.

On April 26 the Kedroff Quartet gave its Russian program at the Mosque. This sterling organization, composed of Mr. Denisoff, first tenor, Mr. Kasakoff, second tenor, N. N. Kedroff, baritone, and C. N. Kedroff, basso, gave four groups, representing composers from the fourteenth century down, their fine ensemble work being characterized as remarkable. The instrumental quality which these four voices attain, their fine dynamic effects as well as their facility of style, made the program one of extraordinary interest.

Myra Hess, English pianist, in her program at the Mosque on April 26, delighted a highly appreciative and critical audience. Such playing has not been heard here from a woman artist in many years. The astounding force displayed in the Schumann Etude Symphoniques, the delicacy and gradation of tone in the Debussy, as well as the mastery of the Chopin group, set down this artist as one of the great of her day. We seldom hear such variety of tone color, such wealth of dynamic control and such comprehensive mastery of pianistic resources. Miss Hess' program comprised Three Preludes and Fugue (Bach), Etudes Symphoniques op. 13 (Schumann), five compositions of Debussy and four Chopin numbers. She played Chopin with complete mastery of his moods; we would welcome an entire program of this composer's work.

An interesting feature of the week's music was the offerings from time to time of harmonica bands from schools about the State. A group of children (neatly uniformed) from the State Teachers' College of Farmville, led by George Harris, gave an interesting program from the balcony of the John Marshall Hotel.

The annual banquet of the two State organizations was held at the John Marshall auditorium on April 27. An elaborate menu was served, followed by several talks. Mrs. Channing Ward conducted this event, introducing the speakers in happy vein. Seated at the head table were, among others, Mr. and Mrs. John Powell, Mrs. E. J. Ottaway, president of the National Federation of Music Clubs, T. Tertius Noble, Dr. and Mrs. James F. Cooke, Mrs. Harrison Robertson, of Danville, Julia Fuqua, president of the State Music Clubs, William Arms Fisher, and Mrs. Channing Ward.

Short talks were made by Mrs. Ottaway, who discoursed on her experiences as well as making a strong plea for the building up of musical interest among the junior members; and by Dr. Cooke, who spoke in much the same vein. An extremely interesting recital following the dinner was given by the Feldman String Quartet, of Norfolk, a fine ensemble, which played with excellent tone quality and variety; and two groups of songs were given by Maurice L. Tyler, Richmond tenor, who evinced a wealth of interpretative ability. Mrs. Ward accompanied Mr. Tyler artistically.

On April 28 a choir festival program was given at the Mosque by a massed group of singers, said to comprise nearly 1,000 artists. The chorus, led by Edwin Feller, of Norfolk, sang Gounod's Unfold, Ye Portals, and the Hallelujah Chorus from Handel. Assisting were two artists, Joanne de Nault, contralto, who charmed her audience with her fine voice and attractive manner in six programmed numbers, and numerous added songs; and Major Charles Tittman, bass-baritone, in his first appearance in Richmond, who sang two Bach numbers and a group of Biblical songs by Dvorak, with authoritative style and artistic ability. Accompaniments for the soloists were contributed by Erich Rath and George Harris, Mrs. Edwin Feller, soprano, and Mrs. W. S. Wilder, mezzo-soprano, contributed a duet, How Beautiful upon the Mountains, by Flaxington Harker, Richmond composer, who was the only living composer represented, a nice compliment to this able musician.

An extremely interesting feature of this musicale was the appearance of the vested chorus from the State Teachers' College at Farmville, which sang Franck's Panis

Angelicus, with a specially arranged light falling on the soloist, a young woman with a beautiful voice. The ensemble work of the chorus was markedly fine, with Alfred H. Strick directing.

More than 200 young musicians competed for prizes in the junior groups, under conditions arranged by the two State organizations. The winners of first awards were, in piano: Aleeta Looney, Roanoke; Addie Lee Barrett, of Norfolk; Charlotte Philleo, of Norfolk; Ida Levin, of Richmond; Nell Hemphill, of Petersburg. In violin: Robert Lawrence and Caroline Frasier, of Richmond; Jane Wills and Margaret Mayton, of Petersburg; Robert Talley and John Cortopassi. In voice: Alma Darden, of Salem, and LaFaye Carr, of Galax. Byron Keister, of Pulaski, took honors in clarinet; and King Harman, Jr., of Pulaski, in cornet. There were numerous other winners of second and third places, but space does not permit mention of their names.

The Glee Club competitions held on April 29, resulted in a victory for the Sweet Briar Chorus (Albert Finch, director), awarded first place, with the club from Harrisonburg State Teachers' College (under Edna Schaeffer), second. Ten groups participated with Eric Rath, of Hollins, chairman of the contest.

The afternoon of April 29 a highly diversified program of native Virginia folk music, arranged by Annabel Morris Buchanan, was presented at the Mosque. This was in many respects the most characteristic event of the festival. John Powell presided and manifested the keenest pleasure and delight in the exposition of fiddle, banjo and guitar reproductions of such odd named melodies as the Hog-eyed Man, Cluck, Old Hen, Walls of Jericho, and a host of others. Some thirty-five native Virginians from remote corners of the commonwealth vied good naturedly in re-creating these ancient airs. Square dances on the huge stage of the Mosque concluded the session.

Virginia composers were represented in a program at the John Marshall auditorium, April 29. Compositions by Hazel Burnham, Horace Jones, Louise Findlay, Elizabeth Hill, Annabel Buchanan, Eunice Kettering, George Harris, Mary Howe and Hilton Ruffy, the last named evoking the greatest praise, a trio for strings in a variety of modes. These compositions were sung and played by Virginia artists.

April 30 concluded the festival with two events of considerable importance. In the afternoon at the Mosque, Dvorak's Stabat Mater was given, under the scholarly direction of T. Tertius Noble, by a chorus of 800 or more voices made up of units from various parts of the State. Hans Kindler's National Symphony Orchestra furnished instrumental support. This was a thrilling performance in its entirety. Mr. Noble's complete mastery of this huge instrument was complete; the tonework of the chorus was admirable, fresh and compelling. The attacks were spontaneous and the dynamics excellent and the balance was very good.

The solo passages were given by a quartet composed of Mrs. Herbert Ragland, of Richmond, soprano; Mrs. Sydney Small, of Roanoke, contralto; Mark Shull, of Roanoke, tenor; Raimonde Aubrey, of Danville, bass-baritone. More capable soloists could hardly have been selected throughout the State. Fine diction, broad and authoritative phrasing and complete repose signalized their work. The National Symphony Orchestra left nothing wanting in its fine support.

The culminating event of the week came in the evening concert by the National Symphony Orchestra, under the magnetic leadership of Hans Kindler, its dynamic conductor. Seventy men were on the stage at the Mosque, making a finely balanced ensemble. We heard Bach at his best in the B minor suite, a gaiety and brightness characterizing the work, as read by Mr. Kindler. Mason's stirring overture, the Chanticleer followed. Liszt's Les Preludes was given a superb reading.

The high point of the evening was reached when the orchestra finished John Powell's Natchez-on-the-Hill, which was played with extreme nicety. The audience rose to Mr. Powell with ovational intensity, and the composer responded with repeated bows. The composition was repeated and would have been given the third time, had Mr. Kindler permitted, for the applause continued with unabated enthusiasm. David Guion's Shingandi followed the Powell work, given a grotesquerie suggested by the weird score. Lamar Stringfield conducted his two compositions, At Evening and Cripple Creek, both highly meritorious works, the composer being warmly received. Finlandia was given as the closing number, with a splendid reading by Mr. Kindler. Rimsky-Korsakoff's Bee followed as an encore number.

Thus closed an unprecedented week of music and the city of Charlottesville has asked that this festival be given annually.

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MISCELLANEOUS MUSICAL EVENTS

Press Comments

VINCENT V. HUBBARD

The recent concert of the Hubbard Chorus at Jordan Hall, Boston, under the direction of Vincent V. Hubbard, brought forth the following praise from the local critics. The



VINCENT V. HUBBARD

Boston Herald: "The Hubbard Chorus takes itself very seriously. The quality of its performance did not contradict this impression. The chorus sings with commendable precision and earnestness under its director's energetic beat." The Boston Post: "The chorus proved itself a sufficiently well schooled body of singers, sensitive to Mr. Hubbard's every wish and the several soloists gave excellent account of themselves."

The Boston Globe: "In two churchly numbers, Bach's Break Forth, O Beateous Heavenly Light, and Carissimi's Plorati, Fillii Israel, the chorus sang with true religious fervor and extremely impressive results. With Drooping Wings from Purcell's Dido and Aeneas was also beautifully sung. Morley's Shoot False Love showed conclusively that the chorus was also successful in the more sprightly aspects of choral repertoire."

MARIE MURRAY

Marie Murray, contralto, is one of Boston's active vocal artists. To mention only more important engagements, there were her appearances with the Boston Orchestra, her participation with Mary Garden in the Boston performance of La Demoiselle Elue and also, at a later date, in the Mozart Requiem. When Miss Murray appeared with the Apollo Club recently, the Boston Herald commented: "Marie Murray's warm deep voice, her intelligence, her musically poised and expressive phrasing made her singing of the Rosi air delightful. To the German songs she brought first of all the toil of working out their difficulties (several of them are performed very seldom) and second the keenness and comprehension of a well-trained and sensitive musical and literary perception." The Boston Globe found that, "In Brahms' Rhapsody on verses by

Goethe sung by the Club and soloist, Miss Murray's dramatic power, emotional insight, and intelligence were noteworthy." The Boston Transcript had its words of praise for Miss Murray when it mentioned that "The two songs of Wolf were of exceeding difficulty and much beyond average ability. Miss Murray is to be commended for her choice and her sturdy performance."

Marie Murray received words of praise from Mme. Schumann-Heink in an interview published in some of the Boston dailies. The eminent contralto said in the Boston Globe of her younger colleague: "Marie Murray is a singer so gifted and accomplished as to be worthy to be starred in any festival in the nation." And again Mme. Schumann-Heink said in the Boston American: "She has the most wonderful voice. You can see that my praise is disinterested because she is a rival of mine. She sings as an artist. Here is a Boston girl, a graduate of your own splendid New England Conservatory, who sings wonderfully. She knows German, French, Italian and English, of course she can sing anything, in any of the languages most used in song. On my last visit here she sang a Bach aria for me and I was entranced."

Again we find that Richardson Brown in his "Dis-klosures" wrote of Miss Murray: "The supreme test of any real fine singer is that she is able to take from another, which is exactly what Boston's Miss Murray did from the greatest of all singers of modern French music, Mary Garden, when they sang together in La Demoiselle Elue."

NELSON EDDY

Nelson Eddy has returned from a concert tour which took him through twenty-three states within three weeks. The Times-Star, Cincinnati, O., carried the following after the baritone's appearance there with the Matinee Musigale Club: "He created a furor." Mr. Eddy was immediately reengaged for next season. The Little Rock (Ark.) Democrat: "Perhaps no artist has ever received more enthusiastic or appreciative applause than greeted this young singer." The Jackson (Tenn.) Evening Herald: "Never before has a Jackson audience been so complimentary to a visiting artist." The Evening Herald, Klamath Falls, Ore.: "Nelson Eddy, young American baritone, thrilled his audience of Klamath Falls music lovers with his artistry, his superb tone quality and his charming personality." The Standard Examiner, Ogden, Utah: "The delightful informality of his personality charmed the audience and put everyone in a good humor."

The Daily Independent, Helena, Mont.: "Seldom does an artist appearing in Helena receive the enthusiastic reception accorded Nelson Eddy. His marvelous voice and winning personality form a rare combination and it is without mental reservation that we accord him the palm as the most delightful entertainer appearing on a Helena concert stage."

GEORGE F. BOYLE

George F. Boyle gave a recital for the Clio Club, Williamsport, Pa., April 12. The report of the Williamsport Gazette & Bulletin read in part: "Mr. Boyle, playing four of his own compositions, a group by Chopin, two numbers by Debussy, a polonaise by Liszt-Busoni and Liszt's Liebestraum No. 2 in E major, gave a brilliant performance."

ance. "His interpretations marked the calibre of his poetic insight and the superb tone he maintained throughout the recital, combined with his remarkably well executed finger work, made the afternoon's program one to be long remembered." According to the president of the Clio Club, Mr. Boyle drew the largest audience in that organization's long history of concert-giving.

REINHOLD VON WARLICH

"The art of lieder-singing," writes Basil Maine in his book, Receive It So, "is more than the art of vocalization. For long I have been vaguely aware of this truth, but I did not fully realize it until I encountered the singing of Reinhold von Warlich. Since that first occasion I have never ceased to learn from his art the qualities which give him a place apart from the mere vocalists."

Von Warlich, who was born in Russia and whose father was director of the Imperial Court Music of that country, became an American citizen in 1901. He studied primarily in Russia and Germany, achieving records in practically all branches of the musical arts. He gave concerts for many years in America and Europe (in his American recitals he was often accompanied at the piano by Fritz Kreisler).

Von Warlich has a unique reputation as a Lieder singer. The lyrics of Schubert,



Photo © Claude Harris, London

REINHOLD VON WARLICH

Schumann, Brahms, Franz and Strauss he has made quite his own, for von Warlich the scholar and von Warlich the singer have always gone hand in hand. In the program he formulated not long ago in Paris (in commemoration of the Goethe centenary) this was evident. It held songs by Beethoven, Schubert, Schumann, Wolf, Brahms, and Jarnach, all on poems by Goethe. Because it combined intellectual, emotional and musical experience, von Warlich was invited by the French government to repeat it at the official Goethe celebrations in the Palais-Royal, April 30.

Von Warlich recently opened a studio

in Paris, where he is now working with a number of artist-pupils. His studio is attractive in rare and historical pieces. Among von Warlich's treasures is Schubert's inkstand, the well from which were written the immortal songs. I. S.

PAUL ALTHOUSE

The Philadelphia critics were unanimous in their comments on Paul Althouse's singing of King Waldemar in the American premiere of Schönberg's Gurrelieder with the Philadelphia Orchestra, under Stokowski, on April 8. Henry C. Beck said in The Record: "Vocally superb and suitably emotional." Samuel L. Lacier in The Public Ledger: "Althouse was excellent as Waldemar, being in good voice and having the power needed for the part, besides interpreting the music very finely." The Evening Bulletin commented: "Paul Althouse sang with spirit and precision the difficult part of Waldemar." Linton Martin of The Inquirer: "The first part was admirably sung by Paul Althouse."

GRACE LESLIE

Community Concerts Service recently received the following letter from the president of the Augusta (Me.) Community Concerts Association, after Grace Leslie's appearance there: "Miss Leslie brought our concert series to a glorious climax. The first number won the hearts of her audience and as the concert progressed with songs of romance, rollicking mirth and fiery passion, Miss Leslie captivated everyone by her clear enunciation, musical technique and dynamic personality. Miss Leslie possesses the voice and temperament to satisfy lovers of the best in music. It is easy to understand why so many return engagements are requested. The Augusta Concert Association is grateful to you for sending us such an accomplished artist."

CLAIRE BOOHER

Claire Booher, baritone and artist of Oscar Seagle, has been giving concerts in the South and Southwest with much success. According to a local paper of Amarillo, Tex.: "Claire Booher, baritone, entertained an enthusiastic audience last night at the Amarillo College of Music with his rich and voluminous baritone voice and his artistry. Mr. Booher has been advertised as a coming eminent singer and those who heard him, judging from the demonstration, had no doubts about his being an unusually talented young singer. He has volume aplenty and is capable of singing the finest pianissimos without losing any control or timbre of his voice. His enunciation was so clear that every word was audible without effort and, contrary to the rule, he was always on pitch. Several encores were added after each group."

GOETA LJUNGBERG

Goeta Ljungberg made her first concert appearance in this country in Allentown, Pa., April 26, when she sang for an audience of 1,500 persons. The Morning Call commented, in part: "The brilliant Swedish soprano who captivated musical America the night of her debut, January 20, in the Metropolitan Opera House, thrilled local music lovers with a superb recital, gloriously interpreted. It was a rare privilege indeed to hear Mme. Ljungberg. . . . Goeta Ljungberg presented a striking picture when she appeared on the Lyric stage. Her stately

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presence compelled attention at once and her voice undoubtedly matches her poise in majesty and beauty. Majestic was the adjective heard on all sides last evening—the singer is superbly tall and graceful and her golden hair, dazzling smile and sparkling deep blue eyes were effectively attractive against the silver sheen of her gown, trimmed with a green feather boa over one shoulder.

"The rich resonance of the soprano's voice, her amazing depth of tone and wide range and intensely dramatic interpretative power, were at first almost startling in their effect—and as she continued through her recital, her Allentown audience, as have her New York audiences, came to understand and appreciate the brilliant artistry of this Swedish singer, who was imported to sing the Wagnerian roles at the Metropolitan. Following the concert, the artist was the guest of honor at a reception in the Americus Hotel, the affair given by the Chancel Choir and attended by its members and several prominent guests, including a number of music patrons from other cities—notably New York and Pittsburgh."

ETHEL LEGINSKA

Vanity Fair of May, 1932 nominates for the Hall of Fame "Ethel Leginska, because she is the only woman in the world who conducts both symphony and opera orchestras; because she is a distinguished pianist and composer; because she recently conducted in Carnegie Hall the initial performance of her Woman's Symphony Orchestra, which bids fair to become a unique and vigorous unit in American musical circles."

HELOISE RUSSELL-FERGUSON

After fulfilling various engagements in London and on the Continent, Heloise Russell-Ferguson, singer of Hebridean folk-songs, made a tour of Scotland (the country to which the Hebrides belong). Assisted by a Scottish cellist, Marie Dare, she visited, besides Glasgow and Edinburgh, such places as Aberdeen, Dundee, Perth, Stirling

and Callender. Miss Russell-Ferguson uses the songs collected by M. Kennedy Fraser and Kenneth Macleod, and she sings them to the accompaniment of the Celtic harp and the Clarsach.

The Glasgow Bulletin, reporting her first recital, said that "we listened enthralled to her rendering of Hebridean songs." The Aberdeen Press and Journal mentions especially, besides more familiar things, a lovely air, the Islay Maiden, set by Miss Russell-Ferguson herself, and goes on to say: "The more characteristic, the sweeter in lilt, the lovelier was the negotiation of the songs. . . . By little bits of action, by a telling of the legend in clear, lovely speaking, by preparation for and sinking into the mood of a song, Miss Russell-Ferguson showed herself to be in the fine tradition that has been created for the public yet intimate performance of Hebridean song."

CLUB ITEMS

M. T. N. A. CONVENTION PLANS

D. M. Swarthout, of the University of Kansas, president of the Music Teachers' National Association, announces the following list of chairmen for the various committees for the year: Advisory council of presidents of state music teachers' associations, Francis A. Wheeler, Centenary College, Shreveport, La.; American music, Howard Hanson, Eastman School of Music, Rochester, N. Y.; colleges and universities, J. Lawrence Erb, Connecticut College, New London, Conn.; community music, Peter W. Dykema, Columbia University, New York

City; history of music and libraries, James T. Quarles, University of Missouri, Columbia, Mo.; music in national education, Mrs. Frances E. Clark, RCA-Victor Company, Camden, N. J.; organ and choral music, Palmer Christian, University of Michigan, Ann Arbor, Mich.; class instruction in applied music, C. M. Tremaine, National Bureau for Advancement of Music, New York City; tests in musical intelligence, Frank A. Beach, Kansas State Teachers' College, Emporia, Kans.; and public school music, Russell V. Morgan, Board of Education, Cleveland, O.

An assistant secretary, Harold S. Dyer, University of North Carolina, Chapel Hill, and an assistant treasurer, Charles N. Boyd, Pittsburgh (Pa.) Musical Institute, are new appointments also recently made in the association by the president.

Plans for the annual meeting of the fifty-sixth year, to be held December 27-30 in Washington, D. C., are going forward. Carl Engel, chief of the Music Division of the Library of Congress, has been made chairman of the Washington Committee which will be in charge of setting up the musical programs between the addresses in the regular sessions and on the evenings of the four days' session. Already the committee has had several meetings and has its program well under way.

The National Association of Schools of Music will again convene with the M. T. N. A. and arrangements are contemplated whereby the two associations will meet in certain joint sessions. Meeting in Washington also at the same time will be representatives from the various chapters of Phi Mu Alpha, national musical fraternity, who will hold their convention at that time.

STUDIO NOTES

HELEN CHASE

Helen Chase, New York vocal coach, in addition to her regular routine in voice teaching, has been occupied in assisting her artists to secure engagements.

Reba Campbell, mezzo, and Ralph McDowell, baritone, were members of the Boccaccio company which played recently at the Gallo Theatre, New York. Mr. McDowell is soloist in a Christian Science church in New York City.

Rose Martel broadcasts programs regularly over WRNY.

James Landi, tenor, is engaged for the coming season as a member of the choir of St. Ann's Church, Brooklyn, N. Y. He

cellist, on the RKO program at the Ambassador Hotel, Atlantic City. She is also arranging a spring series of recital programs to be given at her studio.

OLGA HALASZ

Four advanced piano pupils of Olga Halasz collaborated in her New York studio recital April 29, when solos and ensemble works formed an interesting program.

EDWIN HUGHES

Edwin Hughes will make an address before the Washington Pianists' Club in Washington, D. C., today, May 7. The occasion marks the concluding program of the tenth annual Festival of Pianoforte Music held by the club, an organization of young artists sponsored by Mrs. Martin A. Morrison.

ALBERTO JONAS

Mercedez Ramirez, artist-pupil of Alberto Jonas, recently gave a piano recital at the Three Arts Club, New York. Miss Ramirez, who hails from Havana, played a program that ranged from Bach and Beethoven to Ravel and Lecuona.

CARL M. ROEDER

Ten pupils of Carl M. Roeder appeared at his April 22 New York studio musicale: Harriet Merber, Inez Palma, Marjorie Corbin, Sylvia Melnick, Marjorie Fairclough, Haru Murai, Doris Frerichs, Gertrude Steinman, Edith Schiller and Katherine Braun. They played works ranging from Bach to Fauré and Rachmaninoff. Miss Braun also gave a piano recital at The Barington School, April 17, her program containing classic, romantic and modern works.

FRANCIS ROGERS

Roland Partridge, pupil of Francis Rogers of New York, has been engaged as tenor for the solo quartet of the choir at Church of the Good Shepherd, Brooklyn, N. Y.

EDWARD SCHOENEMANN

The fourth and last studio musicale by Edward Schoenemann's piano pupils was given at his Brooklyn (N. Y.) studio, April 16, when compositions by Beethoven, Brahms, Dénée and Friml were heard. The pupils played exceptionally well, and a large audience was on hand to hear Bernice Ganz, Lillian McVeigh, Eleanor Bennett, Daisy Rosensweig, Julia De Long, Alexandro Troger, Dorothy Moroc, Helen Ricca and Gertrude Franz. F. W. R.

ADA SODER-HUECK

Rita Sebastian, contralto, sang a group of Pearl Adams' songs at the eighth state convention of the New York State Federation of Music Clubs, held at Hotel Victoria, New York, April 7 and 9. Miss Sebastian is an artist from the Ada Soder-Hueck studios in New York.

AMY RAY SEWARDS

Nellie Paley, artist-pupil of Amy Ray Seward, sang Zerbina, The Maid, in La Serva Padrona (Pergolesi) in the recent performances at the Roerich Museum, New York.

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HELEN CHASE

appeared as Bumerli in The Chocolate Soldier at the Hecksher Theatre, New York.

A recital was given on April 10 at Chalif Hall by Lolita Savini, operatic mezzo, with Elizabeth Peyser at the piano. Miss Savini is contralto soloist in a Brooklyn (N. Y.) church.

Margaret Speaks, soprano, and niece of Oley Speaks, composer, has been reengaged as soloist by the Madison Avenue Methodist Church. A joint recital program of Margaret Speaks and A. Walter Kramer, composer, with Beverlie Peck at the piano, was given at the Barbizon on April 13, under the auspices of the National Music League. Miss Speaks was soloist recently at the Sunday evening concert given at the Commodore Hotel by Mr. Levitow and his orchestra. She is also acting as guest soloist on the Hoffman Ginger Ale Hour over WOR, Friday evenings.

All of the above artists are voice pupils of Miss Chase. The accompanists, Miss Peck and Miss Peyser, have also had their training with Miss Chase.

Helen Chase was at the piano for Carmela Ponselle, mezzo, and Yascha Bunchuk,

Philadelphia Orchestra Season Is Concluded

Stokowski, Addressing Audience, Expresses Confidence in the Organization's Future

PHILADELPHIA, PA.—The Philadelphia Orchestra, Leopold Stokowski, conducting, closed this season's concerts, April 29 and 30, with an all-Wagner program. Two excerpts from Rheingold—Entrance of the Gods in Valhalla and Invocation of Alberich to the Nibelungen—were first, followed by the Ride of the Valkyries, Wotan's Farewell, and the Magic Fire Music. After intermission came Forest Murmurs, from Siegfried. The next four parts were played without pause—Siegfried mounting through the flames to the rocky height on which Brunnhilde lies in sleep, Siegfried's Rhine Journey, Siegfried's Death, and Brunnhilde's Immolation. All the numbers were magnificently read and performed, and drew prolonged applause. As usual at the final concerts, Dr. Stokowski spoke briefly. He put the question to the audience as to how much the orchestra means to the public, and spoke of the need for inspiration in these days of mental and physical depression. He expressed the firm belief that the orchestra would come triumphantly through any difficulties which might face it.

THE PHILADELPHIA CHAMBER STRING SIMFONIETTA

The Philadelphia Chamber String Simfonietta (Fabien Sevitzyk, founder and only conductor) gave the third concert of its series, April 27, at the Bellevue Stratford before a large and appreciative audience. The program bristled with "first performances," only two of its numbers—the Corelli suite and the variations on a theme of Tchaikovsky by Arensky—having been given in Philadelphia previously. Two works by Lourié, concertino and divertissement, were given their world premieres. These were exceedingly modern in harmonies and orchestration, gaining thereby odd effects more interesting than enjoyable. One of the Philadelphia premieres was a cantata for chorus and stringed orchestra, When God Laughed, by T. Carl Whitmer, in which the Simfonietta was assisted by the A Cappella Choir, whose conductor is Harold W. Gilbert. The chorus sang under Mr. Sevitzyk's leadership at this time, and did magnificent work. The composition is interesting and held the audience spellbound. The composer was present and received warm applause at the close. There were four episodes by Bloch: Humoresque Macabre, Obsession, Calm, and Chinese. These being for chamber orchestra, the simfonietta was augmented by J. A. Fischer, flute, L. DiFulvio, oboe, J. J. Serpentine, clarinet, F. Del Negro, bassoon, C. Mayer, horn, and A. Farnham, piano. The latter also participated in the choral number. Mr. Sevitzyk conducted the program with mastery. Both conductor and men were enthusiastically applauded.

MARIAN ANDERSON AND THE HALL JOHNSON NEGRO CHOIR

Marian Anderson, contralto, and the Hall Johnson Negro Choir gave a concert, April 26, at Convention Hall before nearly 6,000. Miss Anderson's voice is one of the finest in quality, range, power and skillful handling, and she sings with ease and fineness of interpretation. Her numbers included Handel's Largo, Mozart's Alleluia and Scarlatti and Lotti items; songs by Hugo Wolf, a Verdi aria, two Tchaikovsky songs, By a Lonely Forest Pathway (Griffes) and The Gypsy and the Bird (Benedict). Fix Me Jesus and Deep River were sung by Miss Anderson with the accompaniment of the choir. The audience gave the young contralto an ovation. William King played artistic accompaniments for the soloist.

Hall Johnson also conducted his choir in an excellent performance. The ensemble and tonal effects of this body were displayed in such spirituals as Steal Away to Jesus, Ezekiel Saw de Wheel, and Little Black Train is A-Comin', and in Casey Jones and the St. James Infirmary Blues. Old Black Joe was given as an encore, sung by the male voices. All the choral arrangements are especially written by Hall Johnson.

CHILDREN'S CONCERT BY PHILADELPHIA CHAMBER STRING SIMFONIETTA

The Philadelphia Chamber String Simfonietta was led by Fabien Sevitzyk in an

other of its annual children's concerts, April 30, at the Penn Athletic Club. The audience, made up mainly of children, listened with delight. First came Corelli's suite consisting of the slow sarabanda, lively giga, and humorous badinerie, followed by five Russian miniatures—Chorus, Birds and Lullaby, all by Liadoff, Flight of the Bumble Bee by Rimsky-Korsakoff, and Gossips by Dubensky. Then the audience had a chance to join in the performance by singing Carry Me Back to Old Virginny. The next group was a Musical Alphabet, written especially for this concert by Dubensky, the music illustrated by slides. Last came Dance of the Nations, Norway, England, France, Hungary and Russia. These were given as a scene in which the dancers performed for a king and queen on the stage. Participating in the dances were Sada Oganov, William Dollar, Mona Montalvo, Yvonne Patterson, Erick Heilig and Alice Kellerman. Mr. Sevitzyk gave the children a pleasant as well as instructive time. At the close of the program he presented the prize to Albert N. Votaw, six years old, winner of last year's contest.

M. M. C.

Capacity Audiences Hear Metropolitan Opera in Baltimore

Again, as in All Other Years, Guarantors Are Relieved of Any Deficit.

BALTIMORE, MD.—Three nights of opera do not make a season, but this city's trio of operas by the Metropolitan Opera Company surely made talk of deficit and depression seem of another day and age. Baltimore greeted the Metropolitan song-birds with acclaim, and capacity audiences applauded the singers on each of the three nights, the only difference in size of audience being determined by the number of standees.

The largest crowd of the Metropolitan stay was the opening night audience, which included Mrs. Herbert Hoover, who accepted the invitation of Frederick R. Huber to be present at the performance. The Tales of Hoffmann was the first of the three operas, and the lure of the three sopranos was not to be denied. Lily Pons, Grace Moore and Lucrezia Bori proved most capable as the heroines of the love episodes in the poet's life. Miss Pons was ideal as the doll; Miss Moore was magnificent as the Venetian dream girl of the poet; and Bori sang as only Bori does in the closing episode. Frederick Jagel played the role of Hoffmann with the authority it demanded.

An inspiring performance was Tannhäuser, especially from the standpoint of the singers in the leading roles, exceptionally so in the case of Lawrence Tibbett, who sang Wolfram in the truly Wagnerian manner. Goeta Ljungberg was the Elizabeth of the cast and her work merited the praise that had pre-

ceded her local debut. Rudolf Laubenthal, in the name part of the opera, was unusually adept in the closing scene of the opera.

The most satisfying of the performances was L'Africana with Rosa Ponselle as Selika, the princess slave, and Beniamino Gigli as Vasco Da Gama. Ponselle and Gigli sang as if inspired and drew forth the greatest enthusiasm of the short season.

As at all other times since the Metropolitan has been visiting Baltimore during the last half dozen years, the guarantors were not called upon to make up any deficit, and Baltimore may well be proud in this respect. Frederick R. Huber, local representative of the Metropolitan, handled the company's visit in efficient manner.

Frank Gittelson, violinist, and Austin Conradi, pianist, of the Peabody Conservatory faculty, concluded a trio of sonata recitals, which were divided into classic, romantic and modern programs. Messrs. Gittelson and Conradi are musicians of deep understanding and their concerts were worthwhile.

In compliance with a condition which attaches to the awarding of three-year scholarships at the Peabody, Earl Lippy, winner of the National Federation of Music Clubs prize for baritone, having completed the three-year course at the conservatory, gave a public recital in the North Hall. He chose a program of Italian, French, German and English songs, which the large audience found more than pleasing, the songs in English especially being relished.

After hearing Dr. John Erskine on the Human Use of Music, one is definitely persuaded that if talking about music is productive of practical results, the president of the Juilliard Foundation has found for himself a bigger career than that of writing and playing. The distinguished writer was the guest of the Baltimore Music Club and while his luncheon address was on the above subject, convincingly erudite and to the point, the audience found itself accepting the topic as a side issue and went away with speculations on the Art in Spontaneity, in which attribute the genial writer-musician excels to an admirable degree.

The second recital of the season at the Peabody by Ernest White, organist of St. James' Church, Philadelphia, assumed the form of an illustrated lecture on organ music with the chorale as a basis. It was interesting throughout.

In recognition of his work in music, both as a teacher and a composer, Emmanuel Wad, pianist, has been made a Knight of Dannebrog, receiving the decoration from Holger A. Koppel, Danish vice-consul in Baltimore. Mr. Wad is a Dane. The late Asger Hamerik, director of the Peabody Conservatory of Music, also was a Knight of Dannebrog. The son of a Danish clergyman, Mr. Wad is the composer of the grand opera Tagwagwa (built on an Indian legend), which has been accepted for presentation at the Royal Opera in Copenhagen.

E. D.

Gladys Swarthout and Frank M. Chapman, Jr., Are Married

Gladys Swarthout, Metropolitan Opera contralto, and Frank M. Chapman, Jr., concert baritone, were married in Tenafly, N. J., recently. Their marriage was kept secret until the groom's parents issued cards for a reception to meet Mrs. Frank M. Chapman, Jr.

Yaddo Festival for Contemporary American Music Held at Saratoga Springs, N. Y.

The May 1 session of the Yaddo Festival for Contemporary American Music at Saratoga Springs, N. Y., opened with an attack on American critics by several of the modernists, headed by Aaron Copland, who accused the reviewers of "lack of sympathy and understanding." Mr. Copland added, "For years American music has not been very good and everybody knows it. What American composers need now is more self-confidence and more tolerance and sympathy by the critics. It is time for the critics to drop their prejudice against American music and work with us to improve it." Alfred Meyer, of the Boston Transcript, responded to the attack, pointing out to the musicians, who outnumbered the critics ten to one, that they should disregard the manner in which their works are accepted, and "get the stuff played at all costs." The composers found a champion in Richard Donovan, of Yale, who found fault with the "Olympian attitude" of reviewers. He suggested that they be "a little more modest in their pronouncements."

A novel experiment of allowing musicians to write their opinions of the reviews in the daily papers was suggested by Harvey Brandt, composer.

The opening session of the festival on April 30 consisted of several works written for the festival, a string quartet by Israel Citkowitz; two piano pieces, Carlos Chavez; four polyphonic piano pieces, Vivien Fine; six songs by Paul F. Bowles, and three works which were given their first

American hearing: Stabat Mater, by Virgil Thomson; a piano sonata by Roger Sessions and a string quartet (Four Diversions) by Louis Gruenberg. The evening program for April 30 included Roy Harris' piano sonata, a string quartet by N. Berezowsky, and three songs by R. R. Bennett, all of which had had previous hearings. Serenade for string quartet by Marc Blitzstein and a sonatina for piano by Oscar Levant, written especially for the festival, were also on this program.

The afternoon session presented a sonata for flute and piano by Walter Piston and Copland's piano variations, heard previously; seven songs, by Charles Ives and a string quartet (No. 2) by Silvestre Riuveltas were given their first American hearing. A suite for flute and piano by Henry Brandt, written for the occasion, was also heard.

Miss Fine and Messrs. Copland and Levant, pianists, played their own works. Others heard on the programs were the Hans Lange Quartet, the League of Composers Quartet, Ada Mac Leish, soprano, Georges Laurent, flutist, and Jesus Maria Sanroma, pianist.

Fifteen composers, including Messrs. Antheil, Bennett, Berezowsky, Blitzstein, Copland, Piston and Riegger, and Werner Josten, Richard Donovan and Wesley La Violette remained for three days after the official programs for private conferences and for suggestions for future Yaddo festivals, which are intended to include other forms in addition to chamber music.

Fort Worth Orchestra Concerts Sold Out for Next Season

(Continued from page 5)

tist Theological Seminary. Dr. Venting had the assistance of sixty workers.

The final concert of the orchestra's seventh season was given April 8. The program included the Franck symphony; Celeste Aida and an aria from Gretchaninoff's Dobrinia Nickititch, sung by Ivan Dneproff; the Liszt E flat concerto, played by Mary Alberta Mueller; and Chabrier's Espana. Dneproff, a former member of the Chicago and Philadelphia operas, gave a stirring performance with operatic intensity. The voice is one of fine range and unusually brilliant quality. The authority of routine was apparent in both numbers.

Miss Mueller, a Fort Worth girl, returned from New York (where she is studying with Alexander Siliti) for this appearance and was accorded an ovation. She exhibited a secure technic and innate musical qualities of a high order.

The reception accorded the Franck was one of the rewards of years of effort. What began as an experiment on the part of Brooks Morris, conductor of the band, and the players ended as creditably for all.

One of the most successful piano ensemble concerts of recent years was presented by the Harmony Club, April 5, under the direction of E. Clyde Whitlock and management of Grace Ward Lankford. Two groups of ten players each, played Staccato Caprice (Rubinstein), Heart Wounds (Grieg), Arkansas Traveler (Pattison), prelude and fugue in C minor (Bach-Bauer) and Valse Carnevalesque (Chaminade). Both ensembles combined in the von Bülow transcription of the Tannhäuser overture. A group from the junior club, directed by Mrs. Charles H. Moore, opened the program. An exceptional feature was the finale of the Mendelssohn quartet, op. 30, played by Grace Zuch Clark and Fannie Yeater Pearce, violinists; Margaret Justice, violist; Letah Cooles, cellist, and Grace Ward Lankford, pianist.

The final artist on the Civic Music course for the season was John Charles Thomas, baritone, assisted by Lester Hodges, pianist. The achievements of Thomas in opera and concert and the opulence of his voice were reciprocally explainable. A program ranging from Peri to Of Man River was presented.

Virgean England Estes, local pianist who has been with Edwin Hughes in New York and gave her debut concert there at Town Hall on March 27, played the same program here at the River Crest Country Club, April 19. She evidenced sure musical instincts and a highly developed technic. Her finest work was done in the Chopin B minor sonata.

Edward Eigenschen, Chicago, organist and a player of unusual merits, was heard at Victory College and the First Presbyterian Church.

Alva C. Lochhead, supervisor of music, Irma Poindexter, Wilfred Wilson, Mary Alice Jenkins and Julian Parker, orchestra and chorus members, attended the recent Music Supervisors' National Conference at Cleveland, O.

E. C. W.

Phi Mu Alpha To Award Prize

A cash prize of \$100, the award of the Iota Composition Trophy and a public performance of the winning compositions at the biennial meeting of the supreme council of Phi Mu Alpha Sinfonia at Washington, D. C., in December, 1932, has been announced by Phi Mu Alpha.

The competition is open to all members of the fraternity in good standing to November 15, 1932, and the composition is to be in one of the larger forms (in one or more movements) for solo instrument and piano. Manuscripts are to be sent to Dean James T. Quarles, University of Missouri, Columbia, Mo., not later than November 15, 1932. All manuscripts must be sent anonymously, but marked with a word, motto or device for identification, and must be accompanied by a sealed envelope having the same identification, with the composer's name, address and chapter of Phi Mu Alpha, of which he is a member enclosed. Manuscripts bearing return postage will be returned to their owners.

Addresses Wanted

The Musical Courier desires to obtain the present addresses of the following:

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Mary Elizabeth Flugel	Katherine Metcalf
Carl Friberg	Frederick Miller
Dorothy Greathouse	Paul Morenzo
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BOOKS

REVIEWED BY LEONARD LIEBLING

The Scribner Radio Music Library; edited by Albert E. Wier.

A short introduction tells that the eight volumes (handsomely bound in stiff red covers with gold title letters) "are devoted entirely to compositions which are heard constantly over the great broadcasting chains—played by orchestras, chamber music organizations, or instrumental soloists; sung by choral organizations or by vocal soloists. Each of the eight volumes contains only the choicest and most popular of its particular type of music."

Volume I—Classic and Romantic Compositions, ranging from Bach and Scarlatti to Rubinstein and Liszt. Such imperishable old friends may be found in this book, as Bach's Prelude in C, and Air on the G string; first movement from Beethoven's Moonlight Sonata; Haydn's Serenade; Boccherini's Minuet; Schumann's Träumerei; Weber's Invitation to the Dance; Rubinstein's Melody in F; Liszt's Liebestraum (A flat) and Second Rhapsody; and endearing and enduring favorites by Chopin, Mendelssohn, Mozart, Schubert, Gluck and other masters.

Volume II—Modern Compositions, all of them romantic, and none modernistic. (The radio takes no great chances.) The best known names are Brahms, Debussy, Dvorák, Granados, Grieg, MacDowell, Moszkowski, Moussorgsky, Paderewski, Palmgren, Rachmaninoff, Rimsky-Korsakoff, Saint-Saëns, Sibelius, Sinding, R. Strauss, Tchaikowsky.

Volume III—Light Compositions, waltzes, serenades, mazurkas, other dances, intermezzi, etc., by Albeniz, Borowski, Chabrier, Chaminade, Delibes, Elgar, Fibich, German, Godard, Gounod, Massenet, Poldini, Tchaikowsky, Heller, Stojowski, Scharwenka, etc. Every one of the sixty-seven pieces in the book is well known.

Volume IV brings us to excerpts from grand opera, arranged for piano. Gluck's Orfeo begins the procession historically, which goes on to Parsifal—with Tristan and the Ring missing, however. Puccini is represented only by Le Villi, probably on account of copyright restrictions. Also our old pal, the Meditation from Massenet's Thaïs, fails to appear, although the march from Meyerbeer's The Prophet is gratefully on hand. Also Aida, Martha, Pagliacci, Samson and Delilah and Faust.

Volume V offers Ballet and Light Opera excerpts, with the French and Viennese schools in most evidence, although Sir Arthur Sullivan appears, with Victor Herbert absent.

Volume VI—Standard and Modern Dance Music. Johann Strauss, Emil Waldteufel, Ziehrer, Lehar, but no American composer.

Volume VII—(voice and piano) Songs from the Operas, and Sacred Music (for the piano, hymns, negro spirituals, and sacred songs.) Under Sacred Music for Piano, such interlopers have crept in as Braga's Angel's Serenade, Chopin's Funeral March, and the Wedding March from Lohengrin. The sextet from Lucia figures amongst the operatic numbers, but there is no quartet from Rigolotto. Most of the other popular (and sentimental) standbys make their expected presence.

Volume VIII—Favorite Songs of Every Character. (For voice and piano). Concert songs (none by Schumann, Franz, Wolf or Strauss) folksongs, light opera songs, home songs, patriotic songs (without Marching Through Georgia), songs of the South and college songs.

The few omissions noted in the foregoing remarks are not meant as criticism, but merely as proof that the eight volumes interested me sufficiently to lead to thorough perusal. One does not expect such a collection to contain the entire musical literature. Suffice it to say that the Scribner Radio Music Library offers hundreds of pieces familiar to and beloved by listeners over the

air, and constitutes a highly useful collection for persons able to play the piano or sing serviceably. Most of the compositions are arranged for performers of limited technic.

The explanatory annotations by Mr. Wier possess exceptional merit, with their terseness, truth, and condensed but intelligent information. (Charles Scribner's Sons, New York.)

Choral

Reviewed by F. W. Riesberg

The Call of Dawn, for women's voices and two pianos; poem and music by Pauline Winslow.

Two three-part choruses are required for this melodious and graceful work of twenty octavo pages, the first chorus singing the text, the second humming throughout. Like all the Winslow vocal music, *The Call of Dawn* is singable, with moments of attractive melody and harmony, and yet not difficult. The principal theme, simple yet strong, develops into a good climax on the words "The hour when God breathes thy dear name!"

The work is dedicated to Professor Belle Louise Brewster, of Syracuse (N. Y.) University Women's Glee Club, where it is scheduled for its premiere May 19. (Music Publishing Co., Brooklyn, N. Y.)

Lowenfels and Anthel Collaborate on Musical Play

According to an announcement made early this week, a play called U. S. A. with Music, the book by Walter Lowenfels, young American poet who last year received half of the Richard Aldington Poetry Prize, with music by George Anthel, will be produced on Broadway. It was pointed out in the announcement that although Mr. Anthel has written the score, the play is not a musical comedy. Perhaps because of the similarity in theme between the proposed production and in the current musical hit, *Of Thee I Sing*, the sponsors have stated that the play was published anonymously in 1930 in the United States and in Paris, and had been written by Mr. Lowenfels between 1924-1928. A producing firm is being organized by Bert I. De Young and Daniel W. Blumenthal, who will sponsor the production. No definite date has been set for the play's opening.

Edith Harcum to Play at University of Richmond

Edith Harcum, pianist and head of the Harcum School, Bryn Mawr, Pa., is to be the only artist featured at the centennial celebration of the founding of the University of Richmond, Richmond, Va., May 8, 9 and 10. Her appearance at this event is arranged as a tribute to the memory of her father, Dr. William E. Hatcher, who was for many years president of the university's board of directors. Her recital is scheduled for the University Greek Theatre.

Ted Shawn with J. J. Vincent

Ted Shawn, American dancer, and his company are now under the exclusive management of J. J. Vincent. For the forthcoming season Mr. Vincent is planning a

trans-continental tour for this attraction, after which he will present it in several European cities.

NBC Artists Service Spring Festival Bookings

A number of artists associated with NBC Artists Service are scheduled for spring festivals. Gigli appears at Spartanburg, S. C., May 17; at Ann Arbor, Mich., May 20; at Evanston, Ill., May 28. Sophie Braslau is to be heard at the Westchester Music Festival, White Plains, N. Y., May 20 and 21. Dusolina Giannini has been engaged for Mt. Vernon, Ia., May 12, and Evanston, May 28. John Charles Thomas is booked for Ann Arbor, May 21, and Evanston, 23. The Musical Art Quartet played in Emporia, Kan., April 28. Juliette Lippe sings in Ann Arbor, May 21; Louise Lerch at White Plains, on the same day.

Songs by Grace Austin Programmed

Among the songs programmed by Roberta Robertson, contralto, in her recital at Columbia University, New York, April 18, was Grace L. Austin's *Constance*, which had to be repeated.

David Healy, The Minstrel Boy in Radio Land, recently sang Miss Austin's *The Soul Undaunted* over WLWL. Mary Ursula Doyle is broadcasting songs by Miss Austin on an average of twice a month over Station WHOM (Jersey City, N. J.). At her Glee Club concert in the Hotel Plaza, Jersey City, April 28, Miss Doyle included three Austin songs on the program.

Von Klenner and Alairé in Pittsburgh

Bernice Alairé, soprano, and Mme. von Klenner, her teacher, were in Pittsburgh, Pa., April 15, when the young artist was soloist at the concert of the Carnegie Hall Male Chorus (Lee Hess Barnes, conductor). Harvey Gaul at once engaged her to sing *With Verdure Clad* next day in Calvary Church. Other engagements followed, including The Shriners, First Methodist Episcopal Church, the D. A. R. radio station KDKA (April 20), and for a Buffalo choral society, April 22.

Arthur Dann Gives Recital

Arthur Dann, pianist, pupil of Newton Swift, was heard in a solo piano recital at the David Mannes School, New York, on April 18. Mr. Dann's program included the Bach A minor prelude and fugue, Mozart D major sonata, Brahms E flat rhapsody and E major intermezzo, Chopin C sharp minor scherzo, and Schumann G minor sonata.

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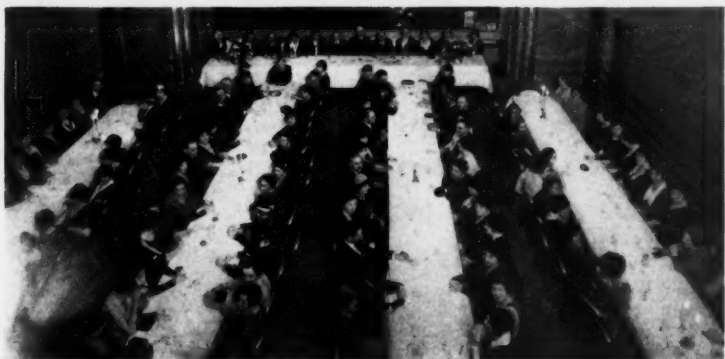
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TWO HUNDRED CITIZENS OF ST. PAUL, MINN., recently attended the second annual dinner meeting of the St. Paul Civic Music Association, numbering 1,700 members, at the St. Paul Women's Club.



JAMES E. DUNN, Mayor of Providence, R. I., signs his membership card for the Community Concerts Association while his wife looks on.



RUTH FORD, American mezzo-soprano, made several appearances in Italian opera houses recently as Laura in *Gioconda*, and Azucena in *Trovatore*. Miss Ford is now planning an American tour.



RENEE CHEMET (RIGHT), French violinist, on board the SS. Asama Maru, enroute to Japan, where she is scheduled to make a concert tour.



TEDDY RISECH, artist-pupil of Edwin Hughes, will give a piano recital at the Three Arts Club, New York, on May 14. Miss Risech's program will include numbers by Mozart, Bach-Hughes, Bach-Taussig, Beethoven, Chopin and Debussy.



ANTONI SALA, Spanish cellist, at present in England, will return to America next season for a two months' tour under the management of Haensel and Jones.



ARTURO TOSCANINI sails for home after a week's visit to New York, where he conducted a benefit concert for the Musicians' Emergency Aid. He is seen saying a rivederci to Bruno Zirato, assistant manager of the orchestra. (Wide World photo)



EMIL COOPER directed the concert of the Orchestre Symphonique of Paris on March 20. This photograph of him was taken after the concert, and he is pictured with Louis Aubert (right), French composer and member of the Paris Conservatory. Francis Casadesus (left), composer was director of the American Conservatory at Fontainebleau from 1918 to 1924.

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